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—BOOKS AND MUSIC OF 1935—

The following books were advertised in these pages last year and are listed here for the convenience of T.A.O. readers as being especially worthy of a place in their libraries and repertoires.

BOOKS

Art of Improvisation, by T. Carl Whitmer, January 4, 9x12, 72p. A superb instruction-book. (Witmark, \$2.50).

Bach's Life—Chronologically, by T. Scott Buhrman, August 327, 5x7, 54p. (T.A.O., \$1.25).

Bach's Organ Works, by Eaglefield Hull, September 333, 5x7, 193p. (T.A.O., \$2.50).

Beethoven Symphonies in Score, edited and devised by Albert E. Wier, November 408 and 409, 9x12, 283p. (Harcourt, Brace & Co., \$3.00 paper-bound, \$5.00 cloth-bound).

Contemporary American Organ, by Dr. Wm. H. Barnes, November 402, 8x11, 361p. (T.A.O., \$2.50).

Music and Worship, by Walford Davies and Harvey Grace, April 132, 5x7, 255p. (H. W. Gray Co., \$2.50).

National Music, by R. Vaughan Williams, August 296, 6x9, 146p. (Oxford-Fischer, \$1.75).

New Way to Piano Technic, by George Woodhouse, August 296. (Schmidt, 75c).

Plainsong, by Joseph W. Clokey, March 98, a pamphlet with instructive text and 13 Gregorian examples. (C. C. Birchard & Co., 35c).

Protestant Church Music in America, by Dr. A. T. Davison, August 295, 6x8, 182p. (T.A.O., \$2.50).

Student's Guide to the Organ, by Reginald Whitworth, March 94, 6x9, 93p. (T.A.O., \$2.50).

COLLECTIONS—SONATAS—SUITES

Holy Carpenter—Six Impressionistic Episodes, by R. Deane Shure, for organ, April 134, 20p. (J. Fischer & Bro., \$1.50).

Imagery in Tableaux, by Garth Edmundson, a suite of organ pieces, February 46, 12p. (J. Fischer & Bro., \$1.25).

In Modum Antiquum, by Garth Edmundson, a suite for organ, June 218, July 260, 19p. (J. Fischer & Bro., \$1.25).

Musica Divina, Book 3, by Philip G. Kreckel, November 410, December 444, 44p. 10 compositions for organ. (J. Fischer & Bro., \$1.25).

Sonata No. 3, by Harry Benjamin Jepson, June 222, 42p. (H. W. Gray Co., \$2.50).

Symphonic Pieces for Organ, edited by Albert E. Wier, December 442 and 446, 11x13, 447p. 50 compositions transcribed for organ. (Harcourt, Brace & Co., \$5.00 paper-bound, \$7.50 cloth-bound).

Key to Publishers

This system of key-lettering enables our readers to identify the publishers when they want to order. In the program columns the key-letters are hyphenated next after the composer's name, in the review and other columns they are placed within parentheses.

a. Arthur P. Schmidt	sw. Weeks & Co.
ab. Bayley & Ferguson	t. Theo. Presser Co.
ak. Banks & Son	ta. Alph. Leduc
al. Lengnick & Co.	tf. Robert Forberg
ap. W. Paxton & Co.	tj. John Church Co.
as. Stainer & Bell	tl. Laudy & Co.
at. Schott & Co., London	ts. B. Schott's Soehne
ay. Seyffart	uc. Cressey & Allen
b. Boston Music Co.	ug. Gambel Hng. Mus.

bt. Thompson	uh. Heidelberg Press
bw. Winthrop Rogers	uk. Kranz
c. Carl Fischer Inc.	ul. Lorenz Pub. Co.
co. Oxford Univ. Press	um. E. B. Marks Co.
cp. Patersons Pub.	un. Concordia Pub. House
d. C. C. Birchard & Co.	up. Wm. A. Pond & Co.
dd. Deane & Sons	uw. White-Smith Mus. Co.
e. E. C. Schirmer Mus. Co.	vb. B. F. Wood Co.
ec. Chester	vc. Chappell & Co.
es. Schlesinger'schen	vg. Augsburg
f. Sam Fox Publishing Co.	vl. C. Harold Lowden Inc.
fp. Keith Prowse & Co.	vm. Com. Music Corp.
g. G. Schirmer Inc.	vp. Com. Publication Soc.
gf. Harold Flammer Inc.	vr. Forster Music Pub.
h. H. W. Gray Co.	vs. Ed. Schuberth & Co.
hn. Novello & Co.	vu. United Lutheran Pub.
i. Harms Inc.	vv. Vincent Music Co.
il. J. H. Larway & Co.	vw. Willis Music Co.
j. J. Fischer & Bro.	vx. Galaxy Music Corp.
ja. Anton Boehm & Son	vy. Boosey & Co.
jb. Breitkopf & Hartel	xa. Augener Ltd.
jc. Costallat et Cie	xb. Bach & Co.
je. G. Kothe's Erben	xc. Schroeder
jf. F. E. C. Leuckart	xd. A. Durand & Fils
yg. Fritz Gleichauf	xe. Senart, Paris
jh. J. Hamelle	xf. Hoffman
jj. Junfermann'sche Buch.	xh. Heugel, Paris
jk. Kistner Musikverlag	xj. Jurgenson, Leipzig
jl. Leduc & Cie	xl. H. Lemoine, Paris
jm. A. Maier	xm. Hammond, London
jn. Carl Simon	xo. Bosworth
jo. Otto Junne	xp. Edition Pizzi
jp. H. Pawelek	xr. Richault
jr. W. Reeves	xs. Schola Cantorum
js. Schott Freres, Belg.	xu. Curwen & Sons
jt. L. J. Biton	xw. Joseph Williams Ltd.
ju. Procure Generale	yc. Marcello Capra
jw. L. Schwann	yf. Forsyth
jz. "Sten"	yl. Herelle & Co., Paris
m. McLaughlin & Reilly	ys. Siegel
ma. Wm. E. Ashmall Co.	yu. E. Sulenburg, Leipzig
o. Oliver Ditson Co.	z. Associated Mus. Pub.
p. C. W. Homeyer & Co.	zb. W. Bessel & Co.
pf. Faith Press	zc. Choudens
pp. Plainsong & Med. Soc.	ze. Max Eschig & Cie
r. G. Ricordi & Co.	zh. Hainauer
s. Clayton F. Summy Co.	zo. Bote & Bock
sb. Rieter Biedermann	zs. Simrock
sp. Peters Edition	zu. Universal

Wherever the first letter of a two-letter abbreviation is used alone to indicate an American publisher, that publisher can supply the publications of the firms thus linked to his key-letter.

Consult this list merely to translate the key-lettering of the review and program columns; do not use it in sending programs to T.A.O. for those columns. In your programs write the full name of the publisher, thus: J. Fischer, or C. Fischer, or Ditson, or Schott Belgium, or Schott London, etc.

In placing your orders with your dealer give him the name of the publisher as we give it in this Key to Publishers, and it may be of assistance to a local dealer to give him also the name of the American publisher through whom this list indicates the work may be secured.

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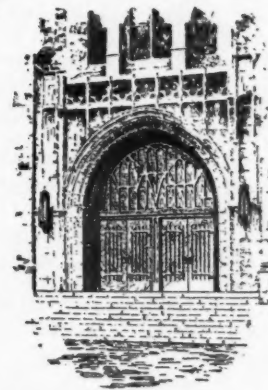
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Repertoire and Review

Prepared with Special Consideration to the Requirements of the Average Organist

CHORUSES: George Dyson: "*Three Songs of Courage*," 16p. me. (Novello-Gray, 75c). The titles: "*Valour*," "*The Seekers*," "*Reveille*." They were originally written as songs.

George P. Hulten, ar. G. Griffith: "*Any old road that leads home*," 5p. me. (Carl Fischer, 15c). Also published for men's voices.

Meyhew LAKE: "*When Gabri'l blows the horn*," 9p. c. me. (Carl Fischer, 15c). Here's an excellent number that has everything a piece of vocal music should have.

O. J. Fox, ar. O. J. F.: "*My heart is a silent violin*," 6p. c. e. (Carl Fischer, 15c). Melodious.

Annie F. Harrison, ar. Cyr de Brant: "*In the gloaming*," 6p. cu. e. (Carl Fischer, 15c). The old song done in an interesting way, with one page hummed on 'ah' and 'm'. Published also for men's voices, and men's voices with mezzo-soprano.

George P. Hulten, ar. G. Griffith: "*Any old road that leads home*," 5p. c. me. (Carl Fischer, 15c).

Edward MARGETSON: "*Why weep ye by the tide, Ladie*," 10p. cu. e. (Carl Fischer, 15c). Those who like music to be musical will find much in this one.

CANTATA: SECULAR: William H. HARRIS: "*Michael Angelo's Confession of Faith*," 24p. me. (Novello-Gray, 75c). Written for the Worcester three-choirs festival.

CHORUSES: MEN'S VOICES: Oscar J. Fox, ar. Mark Andrews: "*My heart is a silent violin*," 5p. e. (Carl Fischer, 15c).

Gustav KLEMM: "*A Little Home and You*," 4p. e. (Carl Fischer, 15c). One of those genuinely musical bits that are always popular with everybody.

Hall JOHNSON: "*Honor Honor*," 5p. cu. e. (Carl Fischer, 15c). A worthy addition to Negro spiritual repertoire. Available also for mixed voices.

C. C. White, ar. G. A. Brower: "*I'm goin' home*," 4p. c. e. (Carl Fischer, 15c).

C. C. White, ar. G. A. Brower: "*Nobody knows de trouble I've seen*," 5p. c. e. (Carl Fischer, 15c). A good arrangement.

Scottish folksong, ar. T. F. H. Candlyn: "*The Wee Cooper o' Fife*," 10p. c. e. (Carl Fischer, 16c). Even if you're not Scotch you're likely to enjoy this one.

Mark ANDREWS: "*Tread softly*," 4p. cu. me. (Carl Fischer, 15c).

Parker BAILEY: "*Memory*," 4p. cq. me. (Carl Fischer, 15c). A composition with a good idea back of it.

Negro spiritual, ar. C. C. White: "*Down by the ribber-side*," 6p. c. me. (Carl Fischer, 15c).

Thomas F. DUNHILL: "*O mistress mine*," 4p. cqu. me. (Novello-Gray, 12c).

ar. A. Whitehead:

"*A patriot flame*," 5p. cu. e. Irish;

"*Flowers in the Valley*," 8p. cu. e. English;

"*Minstrel boy*," 4p. cqu. e. Irish;

"*Oh where art thou*," 4p. cqu. e. Scotch;

"*Rising of the Lark*," 5p. cqu. e. Welsh. All bear 1934 copyright and may have been mentioned previously in this column. (C. Fischer, 12 and 15c each).

CHORUSES: WOMEN'S VOICES: Albeniz, ar. Mark Andrews: "*Star of Love*," 3-p. 7p. me. (Carl Fischer, 15c). This beautiful tango deserves to be arranged in the beautiful setting Mr. Andrews has given it; seems to ideally suit the 3-part women's chorus.

Gounod, ar. G. J. Trinkhaus: "*Sing Smile Slumber*," 3-p. 8p. e. (Carl Fischer, 15c). Every organist probably played this melody in its organ-transcription form; not being good on memory, the reviewer doesn't recall the title—which reminds us once again that publishers owe it to their customers to clearly indicate the derivation of every composition published; then those who are opposed to such tricks as this, won't be misled into buying them.

Harry Robert WILSON: "*Tulips*," 4p. e. (Carl Fischer, 15c). Here's a delightful, sprightly, melodious bit of charming music. Available also in 3-part.

Frances McCOLLIN: "*Going up to London*," 3-p. 26p. me. (Carl Fischer, 50c). Flute obligato. It is published as a cantata but the reason is not quite clear, as its brevity would prevent its being called a cantata. With the flute obligato, it would add considerable interest to any program.

Alec ROWLEY: "*Four Spring Idylls*," 20p. 3-p. md. (Novello-Gray, 50c). "*Spring Pastoral*," "*Down Madrigal*," "*April Elegy*," "*Shepherd's Rondel*," and some of them unusually interesting.

Eric H. THIMAN: "*To Daisies*," 4p. me. (Novello-Gray, 12c).

New Music from Abroad

Paragraph Reviews

By ROLAND DIGGLE, Mus. Doc.

Four excellent transcriptions from the works of Hector Berlioz have been made by Henri Busser. They are *Marche au Supplice* from the *Symphonie Fantastique*, *Marche de Pelerins* from Harold in Italy, *Chant de Fete de Piques* from the Damnation of Faust, and the fine *Marche Hongroise* also from the Damnation. These four works are well known and all that remains to be said is that the arrangement in each case is excellent. (Durand, Paris.)

Less interesting but perhaps more useful to the church organist, especially those in Catholic churches, is the *Suite Eucharistique* by C. H. TISSOT. The work consists of a *Prelude*, *Offertoire*, *Elevation*, *Communions*, *Postlude*; the music is fairly easy and playable on a small organ. (Herelle, Paris.)

The latest in the new Harvey Grace edition of REINBERGER is the *Sonata No. 11* in D-minor. This is one of my favorites and I believe the *Agitato* and the rather charming *Cantilena* are among the most popular of Rheinberger's movements. I like the whole work; the *Finale* with its combination of fugue and sonata form is a fine piece of music that deserves to be more widely known than it is. The *Intermezzo* is perhaps the least interesting of the four movements; at the same time it goes well with the average listener. It is rather difficult and players with small hands may find it necessary to break some long notes and shorten others. If you have not yet invested in any numbers in this excellent edition I recommend you start with this one for it is a fine work that is practical and musical. (Novello-Gray.)

ABBREVIATIONS

c.q.cq.cq.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, soprano, alto, tenor, bass, high voice, low voice, medium voice; or duets (s-a, t-b, etc.)

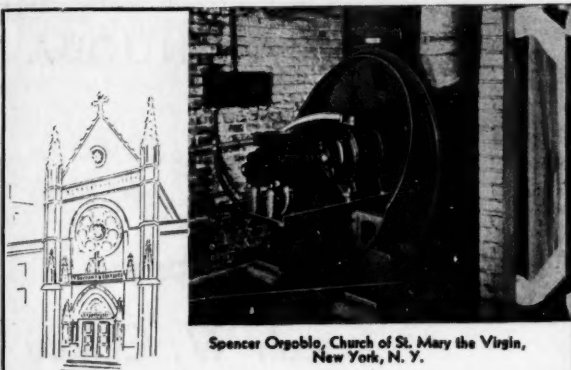
o.u.—organ accompaniment; unaccompanied.

e.d.m.v.—easy, difficult, moderately, very.

3p.—3 pages. 3-p.—3-part writing.

Af.Bm.Cs.—A-flat, B-minor, C-sharp, etc.

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January 1936, Vol. 19, No. 1

The American Organist

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Key To Abbreviations

Program-Printing, Dec. 467
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Stoplist, Dec. 457

Organs: Article; Building photo; Console photo;
Digest or detail of stoplist; History of old organ;
Mechanism, pipework, or detail photo; Photo of
case, or auditorium interior; Stoplist.

Persons: Article; Biography; Critique; Honors;
Marriage; Nativity; Obituary; Position change;
Review or details of composition; Special programs;
Tour; *Photo.

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By Dr. Latham True

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The AMERICAN ORGANIST

Vol. 19

JANUARY 1936

No. 1

"Until Recently the Organ was...."

They Say the Organist's "predominance is now gradually disappearing" But First Let's Take a Look

By GEORGE LEE HAMRICK



GAIN we, as organists, are at the 'Happy New Year' season and I am wondering if we could not make it a better new year by taking a close look at our work, our instrument, and ourselves, as recorded in the year just past.

"So what?" I can hear in the jargon of our day.

Reverting to other days I might answer: "Know thyself." Not so much from our own viewpoint as from that of others.

In the business world the advent of a new year means the time for inventory, for stock taking, for balancing the books, so that the question of profit or loss may be ascertained. Modern business does not rely upon a yearly check, for there might not be any business to check if they did; nevertheless the annual tabulation comes as a final test.

We may, then, call it a time for proving, when whatever may be unprofitable is discarded and what is good may be retained and enlarged. As organists we owe it to our profession and to ourselves to fearlessly inspect the latest milestone and consider what has been indelibly recorded for posterity.

Most of us are church organists. During the year a book by Coward, *Choral Technique and Interpretation*, has achieved a wider circulation, and it is regrettable that such an exhaustive treatise could not have been marketed at a lower price so that it could have met with a wider reception. When we consider the rapid growth of the several schools that specialize in this field, it behooves those of us who have not had this training, to benefit by a careful study of the methods employed by a recognized authority, based upon an experience of forty years.

In this work there is a one-sentence challenge to organists. The author discusses the importance of rhythm in music and ends by paying tribute to the late Edwin H. Lemare. Then he asks the question: "Why is so much choral singing lacking in rhythm, and consequently of interest?" Then, the answer: "This is due in many cases to the fact that so many choral conductors *are organists*." The italics are mine.

He continues: "Organists have grown so accustomed to the lack of spring in the music they most frequently hear, that the absence of rhythmic pulsation does not strike them as it does the general public, who, though

critical and conscious of a lack of something, are not analytical enough to hit upon the true explanation."

This, then, is the first charge against our profession. What will we do about it? Stick our heads in the sand as credited to the dumb ostrich and evade the onslaught, or will we fearlessly subject our work to a minute examination to see if the criticism is applicable?

Let us next turn to the new edition of Grove's Dictionary of Music and Musicians, the popular price of which gratified the music world. Our instrument occupies an excellent portrayal over thirty pages of text, but let us read on to the heading, *Organ Playing*, and note what Dr. Percy C. Buck has to say:

"Until recently the organ *was* the most important of all musical instruments... until 1823 A.D. there were few serious musicians whose early education had not been centered around an organloft. Furthermore, it may be said, with scarcely any qualification, that... the organist has been for centuries, for good or evil, the focus and origin of all musical activities. For various reasons this predominance of the organist is *now gradually disappearing*."

Under the sub-heading of *Interpretation*, after dealing with the nature and limitations of the organ, the text continues: "The difficulty of playing rhythmically becomes, in consequence, so great that the crucial test of musicianship of an organist is his ability to produce the illusion of rhythm... this difficulty is probably due to the tendency of organists to shift the bearing of the word *Interpretation* on to the less musical aspects of organ-playing, such as registration.

"With all the resources of a modern organ at command, it is so much easier to give a striking performance of, let us say, the Meistersinger Prelude than, confining oneself to single stops, to give an interpretation of a Bach Sonata, wherein the necessity for phrasing and rhythm is supreme.

"It may be that the inability of audiences to appreciate the subtler qualities of good playing has bred a tendency in organists to discard music that will not prove popular but it is certain that nowadays the term 'Organ Recital' has become suspect amongst musicians, and that few recital programs—even of the best players—consist entirely of music which, to a non-organist, appears to be of a high calibre.

"Organ music is something of a hybrid...the truth would seem to be that the organ, in spite of its variety of tone color, is a monotonous instrument, and composers...have never succeeded in solving the problem."

"The German school...is incontrovertibly dull. In France, led by Guilmant and Widor, the aim was lightness and fancy, but the results, though often strikingly original, were too often fantastic or undignified. The best work...Cesar Franck...highly valued as it is by organists, is not completely successful."

"Lovers of the organ seem blissfully unaware that by musicians at large their instrument is looked on as a noisy and inartistic abomination...to have to listen to a 'jubilant' piece of music on the organ is, to a non-organist, an almost intolerable experience. There is more than a little justification for this attitude in the way that the organ is frequently played."

"It was Spitta who spoke of the mechanical soulless material of the organ...there have been too many converts to his [Bach's] view for lovers of so noble an instrument to view the situation with complacent equanimity."

Regardless of what we may think of this inditement as individuals, the fact that the publishers thought enough of it to give it space in an important musical work should cause us, as organists, to weigh seriously the charge he brings before the world.

The article continues with a long list of suggestions for the improvement of the organ, such as total enclosure, the elimination of mixtures, the use of the unit system in organ design, etc., which are so drastically opposed to the best thought of our day as to discredit any views he may have of the organist. We must not forget however that the readers of his condemnation will not be disposed to give any consideration to this point, as they do not have an enlightened view of the organ as an instrument.

There is another cloud on the horizon: the electrotone. When one of our prominent organists extols this instrument before a Guild chapter, claiming that it will open the field for organists as never before, the serious menace to our organ-builders can be appreciated. Happily, a number of builders are marketing small organs that are having a wide reception, some of which sell for less than imitations actuated by radio principles.

If this new invention should continue to find favor with the public, it will be a serious menace to the legitimate organ-builder; and if the organ should ever be confined to only two or three builders the cost will naturally ascend as the field is limited. Personally, I resent the use of the name 'organ' in this field and if we, as organists, would challenge its use in this manner with every person that mentions it to us, we would be doing ourselves and our profession some good. To appreciate the import of this matter let me cite a recent incident. A publisher was seriously considering the manuscript for a new work upon the organ as an instrument, but upon noting the publicity of the electric invention in our own journals, decided that it would be best to defer the matter pending the further reception of the invention.

The vogue of the a-cappella choir has been prevalent long enough for the novelty to have worn off; it may now be considered on its own merit. My guess is as good as anyone's, but I think it is safe to say that it will never replace the library of accompanied music that has been gathering for centuries. It goes without saying that the ideal situation is where both styles can be and are made use of. Unaccompanied music is never so effective as when it is interpolated for a brief section in an otherwise accompanied number. The same thing

applies to the organ when it makes a re-entry into the scheme. Nothing is so tiresome as to be forced to sit through a service when the organ is used only to open and close the service and to accompany the hymns.

The obvious trick of humming is being given its true value—and that is in the concert or secular field. We must never forget that the most effective church music is where it loses itself in the service and becomes a part of it. Any obvious straining after effect destroys this feeling and reduces the music to the field of entertainment. Many of the church members may not care for an organ recital; nevertheless, when the organ is properly handled in the service it offers a real contribution to every person who is so ministered to.

Then, somewhat in the nature of a postscript, there is the demise of the theater organ and the totally-unified organ, which is not only a blessing in disguise to our instrument and profession, but wins the approval of even a columnist in a metropolitan newspaper. Read what Don O'Malley says in *New York Inside Out*: "Things I would like to obliterate: Radios in restaurants, Organists in Movie-Theaters."

Speaking of restaurants, I noticed one in an important city, a large and beautifully appointed place, outside of which in permanent electric letters was the legend: "Positively no musical din inside." This serves to emphasize the growing truth, that music is coming to be such a drug upon the market that nowadays it must be exceptional to not be commonplace; which is another way of saying that unless churches can offer superior music, they would be better off to eliminate the effort toward special musical offerings.

I know of one Guild chapter that presented last year an organist of unquestioned ability who bears a national reputation, the recital being given on the best organ in town and in a church seating eighteen hundred persons. Despite the unusual publicity of the right sort, including reviews with photographs in the daily newspapers, the auditorium was only one-third filled for the event. The pastor of the church, in commenting on this fact, said that the organ must not be so important to the church after all, if an unquestioned master of the instrument could draw only eight hundred people to the recital. A few weeks later this church presented a leading Bible scholar in a one-week conference. Aside from the usual Sunday audiences, attendance at the morning sessions numbered from twenty to eighty persons, and at night from two to four hundred persons. It was a wonderful opportunity for redress; but the organist decided that silence might be golden in this instance.

We live in a nervous, restless age, when we ever seek the new, the different, the exciting. Perhaps the organ has lost something of its former glory. The same thing applies to nearly everything musical, even to the radio.

But there are still those who love the organ and its music, sometimes in unexpected places. Let me once more cite an occasion: At a chance meeting with a brother organist I met a successful physician-surgeon. During the conversation, this doctor casually mentioned that despite his total ignorance of things musical, he was intensely fond of organ music, particularly in church. From his remarks it was evident that he had a real appreciation for good music, as he mentioned the organ in an Episcopal church where the music is consistently on a high level. When we informed him of the approaching visit of a nationally known recitalist, he made a note of the date in his call-book so that he would not forget it.

Suppose every member of the profession were to begin a list of the organ-fans they meet and notify them of

any exceptional organ attractions. Don't you think it would soon have a marked influence on the attendance at these events?

Think on these things and let us resolve during this new year that we will not play a single cheap and ill-

prepared number, that we will not be slaves to a false ideal whereby we attempt things just because John Doe does it, that we will weigh every number on its own merit regardless of whether the composer is well known or not. And let us not forget the appeal of the simple and beautiful.

Rebuilding a Unit Organ

What one Designer did to Modernize a Unit Built a Quarter of a Century Ago and Something About the Results

By the Rev. TYLER TURNER



R. FELIX ADLER in 1876 founded the American Ethical Movement as a religious society to promote the better life independent of an acceptance of any theological tenet. It has attempted mainly to associate people who had left the established churches but who felt the need of cooperative thought and action to affirm the positive spiritual values in the old religions and to develop their ethical ideals, so as to meet the needs of man in the modern world.

The Society for Ethical Culture in New York as part of the Ethical Movement erected its auditorium in 1910. Robert D. Kohn, its architect, attempted to design the structure so as to symbolize the freedom of the organization from reliance on traditional forms and yet to express the positive cooperative relation between the group. The auditorium itself is impressively modern today, even after twenty-five years of revolution in architectural design.

The organ contract was awarded in January, 1910, to Robert Hope-Jones, and the organ was completed in October of that year by the Wurlitzer Co., successor of the Hope-Jones Organ Co. The instrument was a four-manual, installed in three chambers. The first was called the foundation, and contained the Diapason Phonon and Tibia Clausa; the second was referred to as the reed chamber and contained the Tuba. Both of these were in the front of the auditorium at the extreme right, and spoke through a tone opening 7' x 17'. Between the opening itself and the front of the foundation shades was a Violone Diapason, 44 pipes, Pedal only and unexpressive—a peculiar feature for the Hope-Jones organ of that day. The third chamber called the Swell was located at the back of the auditorium, some 70' from the others, and about the same distance above the main floor of the auditorium.

The entire instrument, in common with the others of its vintage, was a magnificent piece of enduring and skillful mechanical design and workmanship. The woodwork was far more solid than anything commonly found today. The thin strings were of pure tin down to CC, and the Diapasons of heavy common metal in favor at that time, running into wood. Like everything that builder erected, it was a solid monument to his genius and idealism in organ building. Mechanically, with the exception of some of the unique features shown in the analysis, it was about what the better builders have since adopted.

The ensemble devolved upon a Phonon (38), the Tibia ($5\frac{3}{4} \times 8\frac{3}{4}$ at CC), two soft flutes, the Horn Diapason, the Tuba, and the Cornopean, to which might be added an unusual array of keen strings and solo reeds. There was no register crescendo; a smooth crescendo would have been impossible in any case. The

one Tremulant in the organ affected only the four strings, Rohrflöte, Clarinet, and Orchestral Oboe. All these materials were to be rearranged to maintain today the high standards demanded by the Society, and that body honored me with the commission to design a rebuilt instrument which would do so.

The paramount need of the organ was, of course, ensemble. With this in mind, and only too aware of the limitations in space, I set out to prepare a plan which would use the old material as far as that was possible, and introduce only such new registers as were absolutely necessary. The new voices were extensively unified, and the old ones were unified further.

In the original organ there were only two 2' stops, both Piccolos. The only off-unison manual stop was the Swell 5 $1\frac{1}{3}$ ' Muted String. It seems to have been one of the surprising paradoxes of Hope-Jones' work to unify much less than have his followers and depend upon couplers for brilliance, which might have been more effectively and safely created by derivations. Such was the case here and elsewhere. Until the end of his career he thought in terms of the straight organ. Only when the theater market stimulated a new idiom did he cease thinking of manual divisions and turn to a more elastic conception. The method of unification is to build up the equivalent of straight manuals, not to make a flexible instrument in which utility is the prime factor. On the console the stop divisions were always headed Great, Swell, etc., and it is plain that each manual was to represent such a department as it would have done on a straight organ of the same voices.

The first thing to be added to the Ethical Culture installation was brilliant Diapason work. Whatever of the old material could help in build-up was used to fill the gaps. There were already enough fancy strings and flutes; we wanted it all to hang together. As I was committed by the appropriation and available space, as well as by personal inclination, to a unified ensemble, at least three Diapasons were needed, varying in character for use as unisons and as harmonics. The First Diapason, with a $2\frac{7}{8}$ mouth, was left at 8' only. The Second was scaled one note smaller, with narrower mouth and higher cut-up. The third became a Geigen; but because it was to extend upward from the old Pedal Violone, its scale was predetermined as considerably smaller than it might otherwise have been. Its principal extension uses are as the first fifteenth, second octave, and double-Diapason on the Great.

These three Diapasons provided sufficient variety for a well-scaled and regulated Diapason chorus, with only two exceptions: neither a satisfactory twelfth nor mixture could be provided. These are both independent registers, not extended. As they were to be located in the front (with the Tromba, the old Diapason Phonon,

and Tibia) they would comprise the major part of the organ. Two other, softer stops were added, a new Gemshorn, and the old Rohrfloete, previously in the Swell chamber. The latter stop originally spoke on 11" at which pressure it sounded to me more like a metal Gedeckt. The pressure was reduced to 4" and it now has much more character and is more useful.

To accommodate these new pipes and to give the reed more speaking space, the two front chambers were thrown into one, separating tile walls were torn out, and both shutter fronts mounted immediately behind the grille. The tone-opening is only a bit over one half the entire width of the chamber. Impossible structural changes would have been necessary to widen it. The shutter-fronts are of heavy laminated stock, which might have been disposed of had there been another possible location. To discard them in the present location would have helped very little; they make the division more useful than an unenclosed organ speaking through a grille and hedged in on three sides and top. I should have preferred to see the new Diapasons unenclosed, or at least given more space, but ideal locations in American buildings are still in the speculative stage.

The only changes in the Swell chamber were the elimination of the Clarinet and Orchestral Oboe, and the addition of the 32 pipes of the Pedal Lieblich. The latter was installed because it was impossible to carry out the original specification which called for a 16' extension of the Rohrfloete. With so much new material necessary, and a comparatively small appropriation, it was thought better to dispose of the two solo reeds and have the chests used in the front for two new stops. The Moller factory built new chests, though they were entitled by contract to use the old ones. The pipes are being preserved, and I hope will some day be reinstalled.

NEW YORK, N. Y.

SOCIETY FOR ETHICAL CULTURE

Hope-Jones—Wurlitzer—Moller

Architect for 1935 rebuilding, Tyler Turner
V-19. R-22. S-122. B-100. P-1649.

THE ORGAN

- 1 DIAPASON-1 61-8'
 - 2 DIAPASON-2 85-8'
 - 3 VIOLONE-GEIGEN 97-16'
 - 4 HORN DIAPASON 85-8'
 - 5 PHONON 73-16'
 - 6 TIBIA 85-16'
 - 7 ROHRFLOETE 97-16'
 - 8 CONCERT FLUTE 97-16'
 - 9 GEDECKT 32-16'
 - 10 VIOLE D'ORCHESTRE 85-16'
 - 11 MUTED VIOLE 85-8'
 - 12 VIOLE CELESTE 73-8'
 - 13 GEMSHORN 97-16'
 - 14 UNDA MARIS tc 61-8'
 - 15 TWELFTH 61-2 2/3'
 - 16 HARMONICS 244-4r
 - 17 TROMBA 85-16'
 - 18 CORNOPEAN 85-8'
 - 19 VOX HUMANA 61-8'
- Tremulant

THE CONSOLE

- | | | |
|-------|--------------|-----------------|
| PEDAL | | Con. Flute |
| 32 | Acoustic 5-6 | Gedeckt |
| | Dolce 7-13 | Gemshorn |
| 16 | Phonon | Viole |
| | Geigen | 10 2/3 Gemshorn |
| | Tibia | 8 Phonon |

- | | | |
|-------|-------------|-------------------|
| | Diapason-1 | Con. Flute |
| | Diapason-2 | Gemshorn |
| | Geigen | Viole |
| | Tibia | Muted Viole |
| | Rohrfloete | V. Celeste |
| | Con. Flute | Unda Maris |
| | Gemshorn | 5 1/3 Muted Viole |
| 5 1/3 | Diapason-2 | 4 Geigen |
| | Muted Viole | Horn Diap. |
| 4 | Diapason-1 | Con. Flute |
| | Diapason-2 | Gemshorn |
| | Gemshorn | Viole |
| VI | Mixture | V. Celeste |
| 16 | Tromba | 2 2/3 Con. Flute |
| 8 | Tromba | 2 Horn Diap. |
| | Cornocean | Gemshorn |
| 4 | Tromba | IV Harmonics |
| | Cornocean | 8 Cornocean |
| | | Vox Humana |
| GREAT | | 4 Cornocean |
| 16 | Geigen | ORCHESTRAL |
| | Gemshorn | 16 Geigen |
| 8 | Phonon | Gemshorn |
| | Diapason-1 | Muted tc |
| | Diapason-2 | 8 Diapason-1 |
| | Geigen | Geigen |
| | Horn Diap. | Horn Diap. |
| | Rohrfloete | Rohrfloete |
| | Con. Flute | Con. Flute |
| | Gemshorn | Gemshorn |
| | Muted Viole | Viole |
| 5 1/3 | Rohrfloete | Muted V. |
| 4 | Diapason-2 | V. Celeste |
| | Geigen | Unda Maris |
| | Horn Diap. | 5 1/3 Gemshorn |
| | Rohrfloete | 4 Diapason-2 |
| | Con. Flute | Geigen |
| | Gemshorn | Rohrfloete |
| | Muted Viole | Con. Flute |
| 3 1/5 | Gemshorn | Gemshorn |
| 2 2/3 | Twelfth | Muted V. |
| | Rohrfloete | Unda Maris |
| 2 | Geigen | 2 2/3 Twelfth |
| | Horn Diap. | Rohrfloete |
| | Rohrfloete | 2 Geigen |
| | Muted Viole | Rohrfloete |
| | Gemshorn | Gemshorn |
| IV | Harmonics | Muted V. |
| 16 | Tromba | IV Harmonics |
| 8 | Tromba | 8 Cornocean |
| 4 | Tromba | Vox Humana |
| | | 4 Cornocean |
| SWELL | | SOLO |
| 16 | Geigen | 8 Phonon |
| | Con. Flute | Tibia |
| 8 | Diapason-2 | 16 Tromba |
| | Geigen | 8 Tromba |
| | Horn Diap. | 4 Tromba |
| | Rohrfloete | |

COUPLERS 23:

Ped.: G. S-8-4. O.
Gt.: S-16-8-4. O-16-8-4.
Sw.: S-16-8-4.
Orch.: S-16-8-4. O-16-8-4.
So.: G. S-16-8-4.

Combons 57: P-10. G-10. S-10. O-10. L-7. Tutti-10. All combons control the couplers of their respective divisions; manual combons control Pedal on second-touch.

Crescendos 3: Chamber A. Chamber B. Register.

Composition of Pedal Organ Mixture:

8'—Diapason-1. 5 1/3'—Geigen.
 4'—Diapason-2. 3 1/5'—Gemshorn.
 2 2/3'—Rohrfloete. 2'—Geigen.

It was my intention to keep the console as close in appearance to its original form as possible—and again the Moller Co. showed their mettle, though it meant all but a new console: only the old shell, keyboards, and a few primary stations for the combination pneumatics actually remain. There are about 260 such stations in the console, all in the hinged bolster top. The suitable-bass and reversible-action mechanism on the shutter-indicators have been removed. The suitable-bass tablets were reengraved and changed to manual cancels. The second-touch on the pistons of the first three manuals brings on the corresponding Pedal combination.

It should be distinctly understood in reading the stop-list that the instrument makes no pretensions to being a straight organ. It is a unit from start to finish, and is composed of only 19 sets, with provision for other additions. If it were what is properly called a unit organ, the front chamber might possibly be referred to as the Great, and the rear chamber as the Swell. This is not the case, however, as most of the stops are common to the lower three manuals. None of the stops can be said to have a home manual and be borrowed from one particular manual to another. The individual chambers, not the manuals, must be considered as the divisions.

Another source of misunderstanding and prejudice is the tendency to think of such an instrument as one which pretends to large size. It consists of only 19 voices. The large number of stop-tongues is a convenience, not a pretence.

The first Diapason chorus is composed of 16' Geigen, 8' Diapason-1, 4' Diapason-2, 2 2/3' Twelfth, 2' Geigen, and IV Mixture on the Great, or their duplicates on the Orchestral. These stops, standing in that relation, comprise a perfectly-blended ensemble. A second such chorus can be obtained by 16' Gemshorn, 8' Diapason-2, 4' Geigen, 2 2/3' Rohrfloete, and 2' Gemshorn. Both are in Chamber A. As the first is duplicated on the Orchestral, it is possible to set it on that manual, with the second chorus on the Great. The Swell may be reserved for its reed (I hope it will be "reeds" sometime in the future) or a more sparkling flute set-up may be placed on that manual. Taking the one Diapason in the second chamber to 2' and using it in this way will be the final blasphemy to many readers, but actually this combination is a very agreeable liquid contrast to the richer Diapason usually set below it, and is similar in character to that often used on a straight Choir. The result is a lesson in how purely theoretical straight organ building can be.

A third skeleton chorus is also possible on the Great. Thus three well proportioned choruses can be built out of only seven stops. This also gives three 8' Diapasons which are useful individually or together, and enough upper-work to extend their natural brilliance without forcing the individual stops.

The Great manual is naturally the foundation manual, and it has been found convenient to set up the seven pistons marked with dynamics (pp to ff, as Hope-Jones usually marked them) with chiefly unison stops building up to reeds. The three numbered pistons are set with the three Diapason choruses. The Orchestral combinations are logically set as string groups, building up to the Geigen at 8' and several 2's. The Swell will, I hope, someday be the home of the reed chorus, of which only the Cornopean is now installed. The pistons on this manual follow the dynamic markings for the first sev-

en, drawing the stops chiefly in the rear chamber, and the three numbered pistons are used as on the Orchestral.

The Solo manual remains unchanged, except that the Tuba which furnished its chief attraction has been revoiced as a Tromba and reduced from 25" to 15" so as to do better with the Diapasons with which it plays on the Great. The Solo manual is purely a relic of Hope-Jones days. The appropriation did not allow any real solo stops, though some may be put in later. The number of pistons proportioned to the number of stops on the division makes it possible to draw almost anything an organist might want by pistons alone without touching the stops. There are four dynamics and three numbered. The old Swell and Great couplers to Solo remain, and Hope-Jones' original intention that the big reed, Phonon, and Tibia be playable against the rest of the organ is fulfilled.

The Pedal has been further augmented with upper-work, though this is by no means as effective as it might have been with a few independent stops. Alone it is tully big enough. But when played duplicating the manuals a deficiency sometimes appears. This can be overcome to some extent by avoiding duplications in registration already used on the manuals.

The two crescendo groups are representative of the old and new organs. One is a well-balanced Diapason and reed ensemble, without the old thick flues; the other is an 8' organ, building up to Phonon and Tibia.

To my knowledge this is the first functionally unified ensemble organ in this country. For such a small installation it outranks in possibilities anything else I have ever seen. It does not sound like a theater organ because there is no reason why it should. The best tribute possible was given by an organ man of the most confirmed orthodox opinions who said that it sounded to him like a well-built straight organ of much greater proportions. For all of this the credit goes to Mr. R. O. Whitelegg and the Moller organization, to whose protracted, painstaking effort its success is due. I am very glad that it fell to them to prove that an ensemble organ can be produced by unification.

From My Repertoire

A Column of Comment on Organ Compositions I Like Because I Like Them

By LATHAM TRUE, Mus. Doc.



UNQUESTIONABLY it is important to study music from an historical, scientific and theoretical angle, as well as from the practical; but in the last analysis what a music critic tells us is whether he does or does not like a certain composition; and his likes and dislikes—even as yours and mine—depend largely on a personal equation which we call temperament, a fortuitous blend of instincts, habits, emotions (simple and derived) plus a modicum of reasoning. He likes a thing because it makes a certain appeal to him, with no more valid reason than accounts for my preferring olives cured after the Greek rather than after the American process. Then because he likes it he seeks intellectual justification for his particular brand of liking by marshalling such array of musicological references as he may be able to muster.

It is my purpose to review some organ pieces which have won a permanent place in my repertoire—not because they were composed by a Bach or a Widor or because their titles loom grandly on a printed program,

but solely because I like them. I shall try to tell what interests me in each; and if this necessitates an occasional paragraph of analysis it will be introduced to elucidate the pattern, to show how its parts fit together, rather than to persuade the reader by an appeal to reason. Many a composition which somebody else thinks I ought to like leaves me wholly untouched. But I have a simple criterion of judgment, which is: Can I make this piece interesting to my listeners? If I cannot I have no moral right to inflict it upon him; and surely the first essential is that I should myself like it.

HEALY WILLAN:

Prelude and Fugue in B-minor (Novello-Gray).

I am familiar with only three organ compositions by Dr. Willan, who is organist of the University of Toronto and head of the theory department of the Toronto Conservatory. Of these two are short—this *Prelude and Fugue*, and a *Choralprelude on Puer Nobis Nascitur*—while the third is a deeply erudite *Introduction, Passacaglia and Fugue*. It is hard to say just why I find these Willan compositions so satisfying. As a tentative suggestion, however, let me offer the hypothesis that in music—as surely in literature—one now and again runs across a writer whose expression is so perfectly what one's own would be—if one could only express oneself so perfectly—that one recognizes the likeness and accepts it gratefully. There are certain intellectual characteristics of Dr. Willan's writing which make immediate appeal to me: it is always closely-knit; it is restrained; it is orderly and economical; it is always scholarly. Emotionally it is what—for lack of a better term—I shall call mystical; by which I suppose I mean highly impersonal. It not only shuns all straining after effect, but it is apparently unconscious that such a thing exists. Furthermore, his music is rich in poetry and naively unsophisticated in inspiration, and neither is apt to be smothered in a contrapuntal blanket. His workmanship is skilful, but artisanship is subordinated to art.

The *Prelude*, 37 measures in length, is a solid, dignified, improvisation-like movement. The opening motif is virile. Indeed, the movement is one of abounding virility, full of a latent energy that—so one feels—might easily leap into wild capers if not held firmly in hand. All its musical material is frankly laid on the table in the first seven measures. Its structure is that of free three-part form. Nearly full organ may be used in the opening section and the recapitulation, and foundation stops in the middle section; and the tempo should not be slower than *q.* 60 (i.e., metronome 60 to the quarter-note). This tempo satisfies the demands of the basic quarter-note rhythm without blurring the prevailing eighth-note figuration which forms the texture of the fabric. The *Prelude* occupies three minutes in performance.

I am not over-fond of fugues, particularly of modern fugues. They do not seem to speak in the idiom of our times; to me they are an anachronism. The fugue form is an ancient bottle into which new harmonic wine may not be poured except at the risk of bursting the bottle. It was admirably adapted to its day, to an orderly sequence of diatonically related keys; but the old goat-skin is too unpliant for chromatic new wine.

Dr. Willan's fugue is the sort of exception that proves the rule. It may be because it is short—only about 40 measures—or because it is written in a modernized adaptation of fugue form which conforms closely with the contour of our pet three-part form; or it may be because the Composer frankly accepts the limitations of fugal expression—is content, let us say, to don periwig and

trunk-hose and eschew slacks and sneakers. The ideal of classical composers was to set for themselves clearly defined limits within which to work, seeking therein perfection of detail and balance but rigidly adhering to the utmost economy of material. Exactly these things Dr. Willan has done in this fugue, which is a polished bit of art in the truly classic sense.

The subject is three measures in length. The phrasing in measures 2 and 3 will require careful thought, for the Composer does not give so much as a hint of how to phrase the subject. The form is crystal-clear: 1. A conventional exposition, measures 1 to 15, embracing five entries of the subject; 2. A free fantasia section, measures 16 to 25, in which occur three partial entries of the subject and sequential treatment of a motif drawn from the counter-subject; and 3. A masterly and persuasive peroration. The material has been treated with a fine sense of dramatic values and complete mastery of form. The time of performance is about 2½ minutes.

The *Prelude and Fugue* make an effective recital number. Both are serious, dignified, truly reverent in spirit, and in occasional churches—particularly on festive occasions—they may be found useful for service prelude. They may also be appropriate for service postlude, if it were not a pity to waste spiritually uplifting music on the desert air of post-service inattention.

ALBERT W. SNOW:

Distant Chimes (Gray).

What the towers of the flat countries of northern Europe are to the eye their bells are to the ear, cheerful messengers sending neighborly greeting from city to city across the expanse of level country. Thus one finds huge 40-bell carillons strung across the flat terrain of Belgium from Bruges to Ghent, to Antwerp, to Mechlin. Something like this may have been in the background of Mr. Snow's thought when he drew this tone-pastel of rare loveliness and sensitive, Debussylike values.

Structurally the piece is an art-improvisation on two themes, which are for the most part heard simultaneously. The first is a Chimes-theme—a four-note motif, *mi-do-re-sol*, which is familiar to everyone as the third of the four strains which constitute the tune played by a Westminster-chime clock on the full hour. This, in quarters, is used as an introductory phrase; but it is followed immediately by the same motif, in eighth-note diminution, sung by a quiet flute as accompaniment against the principal theme, a wistful, hesitating, atmospheric phrase, which leaves the impression of straining one's ear to catch the sound of far-away bells. The exposition extends through measure 17. The development, measures 18 to 34, presents a two-measure motif drawn from the Chimes-theme. This is developed freely, with modernistic harmonies and it reaches a splendid climax point. The final section, tranquil and serene, is in the mood of the first. The primary theme, now fully harmonized, appears in the right hand against the measured pealing of the Chimes in the left.

Mr. Snow's use of Chimes—atmospherically rather than melodically—exemplifies the most (maybe the only) legitimate use of this much-abused adjunct to the modern organ; and his skill and good taste in adapting the Chimes-motif to accompaniment and to thematic ends are little short of genius. The performer will possibly use the crescendo pedals more freely than the composer has suggested, particularly in the first and last sections, and will evolve a consistent phrasing—maybe again by manipulation of the crescendo—in measures 14 to 16. Possibly, too, toward the climax point he will treat the

building up, before measure 28, more dramatically and orchestrally than Mr. Snow has seen fit to indicate. The playing time, as I do it, is about 2½ minutes. Distant Chimes is a charming recital number; but it is wholly appropriate to church service—indeed, vastly superior to the rank and file of service numbers. Perfection is a large order; but personally I consider that Distant Chimes closely approximates perfection of its type, alike in poetry of conception and in refinement and restraint of workmanship. It is modern romanticism at its happiest.

Our First Forty Years

Story of the Flemington Children's Choir School From its Beginning to the Present

By ELIZABETH VAN FLEET VOSELLER

11. CONTESTS AND A TEMPORARY FINIS



MERGING our three choirs into one for some of the rehearsals brought a new problem. The Presbyterian choir stood out from the rest and showed the results of its longer training; the other choirs didn't compare in tone, feeling, ensemble, and style. We immediately realized that a contest would probably spur the youngsters to greater effort, and make them begin to realize what all our talk was about. We knew the anthem must be unaccompanied, to show the real caliber of each choir, and decided on "Sweet Jesu," by Patty Stair. This had a medieval quality to endure many rehearsals; also it could stand the necessary repetition without losing its freshness.

We decided we had better give our soloists a dose of the same medicine and run some solo contests too. We were doing much work on solo children. I was studying with Mr. Harry Woodstock, taking children to him every month for criticism of my work; so it was not difficult to plan for solo contests. We chose Haynes' "There Were Four Lillies" for the small sopranos, and Gounod's "Sing Smile and Slumber" for the older ones.

And how those children did dig in! Soon they were all boasting, and even betting on it too! We began to realize that a strong dose of good sportsmanship would be necessary if the contests were not to end in a brawl, so we evolved the slogan: "We lose bravely and win modestly." This dose was administered day after day, never permitting boasting from any child. We soon began to observe the result. Now they were working as hard as possible for the glory of the choir and their church. No one sneered at anyone. By this time the whole village was agog. The parents were growing interested in the choirs at last!

When asked what the prizes would be, we looked at each other enquiringly. What would the prizes be? We hadn't even thought of a prize. To win had been the sole aim. We went into a huddle again, and decided on a banner for the winning group. We had no money to pay for a banner but that didn't stop us. We ordered the silk from a New York firm and engaged them to embroider the cross, while our alway-good-friend, Mrs. George H. Large offered to embroider the word "Fidelitas" (our motto) for us, and we had a stunning banner at reasonable cost.

The first contest took place April 2, 1913. The choirs cut for order in which they would appear. Some school music-supervisors acted as judges. My mind leaped to visions of a great future for the Flemington Choirs. I felt at last we were on the way!

The Methodist choir won with the anthem.

Among the little sopranos, Newton Voorhees won.

In the altos, Edwin Case was the winner.

Of the upper group of sopranos, Marie Dean, the smallest girl, won, with Hazel Pedrick coming in second.

The contest was most valuable. The children had learned much. Now they realized the importance of a fine tone, good attention, and ensemble; now they were more eager to rehearse—in fact they had begged for more practise on their contest songs. And the result in the churches was to create a greater interest and pride in the children's singing. Miss Hopewell, Miss Darnell, and I were well satisfied; we were specially grateful for the sportsmanship of the children.

I was acting organist of the Methodist church, so it was good to have the Methodists win; they needed just this encouragement. The Baptist choir was restless, disorderly, and hard to handle, but a bright and lovable group. Nearly every child in that choir had a nice voice. But Miss Darnell was sure it would have been fatal to any progress, had they won just now; and Miss Hopewell thought it good discipline for the Presbyterians, who were very confident and rather smug, to have been beaten by another choir.

Next season, with a contest in the background, we found the work much easier. No need for much talking about attention now; the children were doing their own policing, and woe to that disorderly or inattentive boy or girl! It was now important to stand well, to do the vocal exercises well, and important to sing just as well as you were able.

My growing enthusiasm over boys' voices, through my work with Mr. Woodstock, led me to organize the boys in a separate class. Singing was inclined to be looked upon as a "girl-trick" and we were most anxious to demonstrate to every boy in the village that boys could sing well—nay, even better than the girls, if they would only try as hard and work as well. To be sure, we had owned some good boy-soloists in times past, but never more than one at a time. In my mind's eye, I saw every boy interested and all singing beautifully.

So we decided to put up the boys as a group of each choir for competition. This would create new interest and make them work, and how those boys did try! When it came to the solo class, every one of them wanted to be entered! Thinking of it now, I believe that year might be called "The Golden Age" of boy sopranos in Flemington. Of course it was due to Mr. Woodstock's brilliant work. Several of his boys sang here and a number of our boys went into New York with me to listen to his boys in their choir-room. Richard Crooks was in that choir then, known to the boys as Alex Crooks.

During the period when I was still teaching in the Somerville schools, we ran the Children's Choirs as usual. I was permitted to enter school late, in order to hold early morning rehearsals at home; although this made my work pretty heavy. I loved the choirs so much that nothing would have induced me to give them up. Mr. Jason Hoffman, county superintendent of schools and a man of vision, had grown so impressed with the accomplishment of the Children's Choirs that, to my utter astonishment, he came to me one day and urged me to leave the village, for, he declared:

"If you want to make your project a noteworthy one, and I see you are on the way to making it into something fine, you'll never get far until the town recognizes its worth. In fact you are pauperizing the community in giving away so much, free of cost. Now it's time to begin charging for your services."

"But the Baptist and Methodist choirs do pay," I reminded him.

"Yes; but what?" he scoffed. "You should have a living income for such work—both you and Miss Hopewell." I shook my head, murmuring "Impossible!"

"Well then, the sooner you get out of the village, and stop this work, the sooner you'll get what you want. You'll get nothing staying here!"

I knew he was right. But I adored the village; I loved the people; I wasn't quite sane about the Children's Choirs and I couldn't bear to think of leaving the village or my work. But soon after this an opening came to me to teach in a school of methods and, hoping this was the opportunity I sought, I decided to accept it. We would drop the Choirs for a time, and I prevailed upon both Miss Hopewell and Miss Darnell to do nothing with the children in my absence, promising to return in a few years, when we would go at the whole scheme again in a better and a bigger way.

With the graduation festival in 1915 we closed the Choirs and I remained away for three years.

Just as Mr. Hoffman predicted, the village awoke to its loss. I never came home for a week-end, but I was besieged by an ambitious parent urging me to return, while many doubted if I ever would. But I knew I would, for I never entertained a moment's doubt that we'd be at it again, and better than ever.

While the experience I was going through was an interesting one and proved of value in many ways, the Choirs were always in my mind, and in working intensively with school music I was always mentally adapting these methods and means for good results to the Flemington Choirs. I was determined they should go steadily forward; nor have I ever lost this determination, even in the midst of heart-breaking obstacles, to go forward! But I did stay away long enough to permit the desire for the Choirs to permeate the village consciousness. The Children's Choirs came to be missed by the parents, the children, and by the organists most of all.

(To be continued)



Students' Prospects

by Rowland W. Dunham

Associate Editor

Church Department



RECENTLY a young student came to me for advice. He was planning to become an organist. In his speculation regarding his professional future he ran into many questions which must occur to many a young and ambitious music student.

He was a bit dubious about making a living as a church organist. What were his chances in competition with many other organists? How were good positions obtained? Was it not true that many well-paid positions were held by organists who could not play well and whose choirs were poor? What additional income could be made by an organist?

These and other apt inquiries brought us into a lengthy talk in which I tried to answer the questions fairly. It all brought me back to my own school days when precisely the same doubts assailed me. At that time I took a course in public-school music (certificates of expertness

secured on completion of the course) and nearly accepted a position in this branch of music.

The gist of this discussion turned out to simply this: be prepared to fit into any of several niches as the conditions demand. Too many young people study one subject with the expectation of finding an important opening as soon as the diploma is signed. Such fortuitous events rarely occur. Some of us have been fortunate. The vast majority have exceedingly hard sledding. The music profession is a splendid one offering many opportunities for free service and, incidentally (quite incidentally you may be sure) some financial reward.

The young musician who is wise will obtain a training which is not only highly specialized but which contains a wide diversity and broad musicianship. This not only involves a comprehensive practical theoretical knowledge but as much skill in other phases of applied music as is possible. My readers have all read my constant admonition in regard to technic. Organists should become, first of all, better-than average pianists. Men like Lynnwood Farnam, Joseph Bonnet, Alfred Hollins, and Charles Heinroth—to mention only a few wellknown organists—were not only good players but pianists of concert type. I believe all these four appeared in piano recitals as young men.

No organist should fail to study singing. If your voice is too bad, solo singing is of course out of the question. But there are many of our successful organists who are excellent singers who could make a success in that field.

I also suggest studying violin or cello. An opening in an orchestra is an excellent possibility should the organ world fail to realize your superior qualities. After a period on these instruments a fine alternative is the viola or the double-bass where there is always room for even a passably good player.

A course in public-school music has already been suggested. Supervisors of music have chances of developing their field in many ways. The remuneration is probably above the income of the average organist.

All of which is to set my younger friends to thinking. Maybe you are not in the right groove anyway! Good positions are scarce, although I truly believe the upgrade in the churches has now been reached. Don't be just an organist. Become a musician in the true meaning of the word.



REBUILDING A SMALL ORGAN

By HANS HOERLEIN

My incumbency is in a small Episcopal church, appointment recent, so certain fresh reactions may merit an airing.

The first Sunday we had no choir. A similar situation in a non-liturgical church would have left the service flat and uninspiring, most of the musical contribution to the service proper necessarily left out. But in the liturgical service we had a routine which contributed a vigorous service, even to a small congregation. The *venite*, *glorias*, *benedictus*, *jubilate*, were all familiar, to which the congregation could contribute musically; and with the hymns and doxology added, and with an organ offertory number, the service did not appear to lack vigor, nor was it necessary to make a flat wheel of it by leaving out important musical contributions.

I leave it to the reader to recognize what a non-liturgical service would have amounted to with a small congregation and no choir. And yet, in the non-liturgical hymnals we can turn to the back pages and find practically the same musical liturgy as is used in the Episcopal service, somehow sanctioned, but for all practical purposes, evidently dead-wood.

Even with a small or unbalanced choir the liturgical service can move along, for its musical contributions do not depend first on a satisfactory performance of part-singing.

Another reaction I experienced, that carries certain information, came from the organ. This is a small, revoiced, electrified, two-manual Kimball, of six sets of pipes and two pedal sets. Due to the revoicing, the use of the supers brings out beautiful effects where ordinarily the effects would be shrill and top-heavy. The use of the supers seems to be unlimited, with the effects uniformly of that mystical quality we so often look for in organ tone but so seldom find. There are unbelievable flexibility and variety, as well as satisfying sonority without sub-couplers, and yet the resources seem conspicuous for the variety of soft lovely combinations.

The organ-case stands in the church proper, in one transept, the console in the other. The manual pipes are enclosed in one swell-box, the shutters operating on the back instead of the side opening to the auditorium. There is ample space for the tone to get out, since the position is not that of being housed in a chamber. Possibly this egress of tone from a position other than directly into the auditorium provides a certain quality for which the organ is so satisfying; and of course the position of the console permits the organist to happily enjoy the effects.

The Pedal: 16' Bourdon, 8' Flute.

Great: 8' Diapason, Dulciana, 4' Violina.

Swell: 8' Flute, Salicional, 4' Flute.

Couplers: Pedal: G. P. Great: G-16-8-4. S-16-8-4. Swell: S-16-8-4.

The moral of this organ is evidently what voicing and placing will do for a small instrument. The voicing opens a large field for effects in the octaves usually largely useless for being too heavy. In fact, in the entire scale there is balance—sonority where it belongs, with no apparent lack of volume. Some unification, duplexing and mixtures, and a light reed, would add much. As it stands, a variety of lovely solo effects are obtainable.

What may be of particular interest to others is what can be accomplished by rebuilding a small organ, skillfully voiced, and placed for tonal access to the auditorium. An organ voiced for the maximum use of its upper scales, providing throughout all registers a balance favoring lovely effects, somehow offers a great flexibility without loss of sonority or the satisfying full-organ tone. Isn't this in accord with the idea built upon in the Silbermann organs of Bach's time? Knowing what Senator Richards and Dr. Schminke have had to say about these organs in which the resources of the upper scales and harmonics have been so predominantly brought out, without sacrificing the effect of sonority and foundation, I can appreciate why and how the effects in my small organ have been made available. Here is an instrument that once was something else. Now it speaks the mystical quality and holds an inherent potentiality to speak with satisfying artistry over a wide range of interpretation. How many organs have inherent potentialities that could be brought out by rebuilding, replacing, and revoicing?

—FINANCING A NEW ORGAN—

The Rev. P. W. Macaulay of Miles Park Presbyterian, Cleveland, Ohio, is presumably to be credited with originating a splendid way of raising funds for a new organ and at the same time erecting a permanent memorial to the mothers of the congregation. On March 17, 1935, Rev. Macaulay and Mr. Haydn L. Mathews his organist dedicated the 2-21 Votteler-Holtkamp-Sparling organ, known as 'Our Mother's Organ.' Rev. Macaulay says:

"The idea is that we sell shares in Our Mother's Organ. In Lisbon, Ohio, where the idea was first used, we sold shares at ten dollars each, but in Miles Park Church we sold them at five dollars a share. The family have the privilege of placing the name of their mother upon a memorial in the church. In both churches the response was excellent.

"We list the names of the donors and the mothers in the dedication booklet and later we have a tablet framed and placed in a prominent place in the church, headed 'To the Mothers of the Members of Miles Park Presbyterian Church.' This plan carries interest beyond the present membership of the church, for in many cases either the mothers or the donors were not members of the congregation, though of course their names appear along with all the others."

The dedication booklet of 32 pages marked the dedication of the organ and the redecoration of the church, though the redecoration amounted to a rebuilding, as the booklet says: "The gift of \$80,000, through the will of the late John M. Davidson has been used at this time to give our church this present building; the church is entirely new except the four old walls."



CHURCH MUSIC CONFERENCE

BLOOMINGTON, ILL., JAN. 22

Illinois Wesleyan University will hold its first annual church music conference Jan. 22. For the past several years many requests have come to the University asking that a church music conference be held under its auspices.

The high-light of the conference, so far as organists are concerned, is the rededication recital for the recently rebuilt and enlarged 4m Hinners in Presser Hall. The recitalist will be Mr. Virgil Fox—his third appearance at Illinois Wesleyan in the last three years. The organ was enlarged last summer by the addition of eight stops; two new tone-openings were added, and the console was moved into a prominent place for recitals. A recital organ of excellent tonal ensemble has been the result.

The conference is open to any person interested in church music. Five denominations are represented on the program.

1:30 University president's address.

1:45 Modern worship in the medium-sized church, by Rev. M. S. Harvey, Park Methodist.

2:15 The new Methodist hymnal, by Dr. R. G. McCutchan.

3:00 The fine arts in religion, by Rev. R. G. Carson, First Baptist.

3:30 Preparation for meditation service.

3:45 Meditation service; Dr. Isaac Corn, speaker; Frank B. Jordan, organist; Arthur E. Westbrook, conducting the a-cappella choir.

5:30 Banquet; address on what worship is, by Dean R. G. McCutchan.

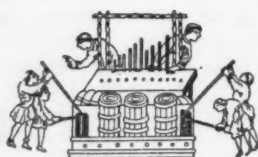
8:15 Rededication recital, 4m Hinners, by Virgil Fox. The complete organ equipment of the University includes six 2m organs and the 4m Hinners.

—AN OLD ONE-MANUAL—

What the Springfield Union declares is a 200-year-old organ is described in its August columns as being in the home of Mrs. Ralph Tucker, East Hill, Monson, Mass. It was secured a hundred years ago, from the Baptist Church of Lowell, by Capt. Joe Tucker and had been in the Tucker attic for more than half a century. Pipes are of wood and, it is claimed, pewter; no pedal clavier; blown by the player's foot-power. "It was manufactured in England and was one of the first organs to be imported to America."

Notes &

Reviews



Editorial Reflections

Electricians—or Artists?

THIS MAGAZINE is devoted to the advancement of the organist, the organ, and all pertaining to them. As a rule we consider it fitting to limit our text and advertising to those things which are of direct concern to organists. Of necessity T.A.O. must frequently fall into the hands of persons who are not highly trained organists or who are not profoundly informed on the technic of the organ and its music.

T.A.O. is duty-bound to deal fairly with all its subscribers, be they professionals, amateurs, enthusiasts, or laymen. We therefore feel that in so far as we can honestly and impartially determine it, advertisements that are unsuited or offensive to our subscribers will not be accepted for publication. Thus T.A.O. does not accept patent-medicine or liquor advertisements.

There is a second class of advertisement in which it is somewhat more difficult to draw the line. An advertiser may honestly believe the statements contained in his advertisements are true, and yet many prominent organists whose opinions the Editor would be bound to respect may disagree with the statements contained in the proposed advertisements; it thereupon becomes our duty to decide whether or not the proposed advertisement does in fact contain representations which may mislead or tend to mislead the uninformed. We take it that it is our duty to our subscribers and to the public not to permit advertising of this description in T.A.O.

In this regard we wish to point out that there is a distinction between advertising which may be misleading due to statements which through innocence or exaggeration go beyond what can be truthfully asserted, and advertising wherein the advertiser only asserts his opinion as to the superiority of the thing advertised over like products of others. Thus an organ builder may state that he voices the most beautiful Diapason in the world, or that the action he employs is superior to that of other builders; everyone understands such claims to be matters of pride or opinion, and no one is misled.

The former category is where the advertiser asserts that the thing advertised is as good as, equal to, superior to, or a substitute for another thing. Here a misleading statement, if relied upon, may cause damage to our subscribers for which we would, by publishing the advertisement, be morally responsible. For illustration, if a phonograph manufacturer wished to advise our subscribers that they could purchase from him a phonograph and set of records that would be equal to or superior to an organ for use in a church, we would feel bound to investigate his claims before publication and if, in our opinion, they could not be substantiated, reject the advertisement. It would not be a question of how

honestly the advertiser believed in the truth of his representations, nor would it be a reflection upon his business methods. If we felt that the advertisement might be misleading we would feel obliged to reject it.

This explanation is made to our subscribers in view of the evident stampede of electricians who view with envy the presumed fortunes being made by organ-builders. Here is the record chronologically as recorded in T.A.O.:

1. Maj. Richard H. Ranger, October 1931, page 620: the RANGERTONE, first in the field, but not yet offered generally to a buying public because its inventor, one of our most expert radio engineers, is so keenly interested in art that he is still aiming at art instead of at money-making, and a much better product is promised for announcement in the near future.

2. Mr. James H. Nuttall, August 1934, page 373: the POLYTONE.

3. Mr. Frederick Albert Hoschke, June 1935, page 239: the ORGATRON.

4. Mr. Laurens Hammond, September 1935, page 351: an electrotone for which no accepted trade-name has as yet been announced.

5. Mr. Ivan I. Eremeeff, December 1935, page 452: PHOTONA.

The sequence is enlightening. Extravagant and unsupportable claims are always annoying. These electrotones have exactly one tone-quality each, which is unified to ridiculous extreme; the only exception is the Ranger-tone, and even in the first instrument ready for private demonstration, there were evident the makings of more than one tone-quality. How Major Ranger devised that we do not know; but the explanation probably is that he is one of America's most expert radio technicians and thereby has an unbeatable advantage over mere electricians and mechanicians who would harness radio to work 'miracles'.

But to proceed with our introduction, advertising copy in which the newly-invented electrotone has been designated as an organ and in which our subscribers are advised that the instrument is suitable for performing fine organ music has been rejected by us as falling within the rule just given.

These electrotones are not excluded from our advertising pages as such, but only where the advertising copy makes claims which, through ignorance, over-enthusiasm, or innocence, go beyond what we in our judgment believe the truth to be. After an investigation of the subject and upon the independent judgment of distinguished organists we have been compelled to reject copy which claims that these electrotones are organs or the equal thereof, or that they are capable of adequately interpreting the literature of the organ. In so doing we do not impugn the motives or honesty of their inventors or their manufacturers. Scientists are not necessarily authorities upon musical subjects.

For more than ten centuries organ-builders, organ composers, and organ players have combined to develop and perfect the organ as a music instrument producing its tones from wind-blown pipes. Only ignorant or careless persons have ever used the word "organ" seriously in any other connection. Oleomargarin tastes like butter, looks like butter, acts like butter; but it does not come from a cow's milk and is therefore not butter and may not be advertised or sold as butter. Rayon looks like silk, feels like silk, acts like silk; but it does not come from the product of the silk-worm and is therefore not silk and may not be advertised or sold as silk. An electrotone may sound to uneducated ears like certain types of organs, but its tones do not come from organ pipes, and T.A.O. in fairness to its readers is obliged to rule that it can not accept advertisements that make an electrotone appear to be an organ, or a substitute for or the equal of an organ—particularly for church use. That under certain conditions an electrotone may be able to simulate individual types of organ tones does not make it an organ. Whether or not the tone quality of the electrotones now on the market is suitable for churches may be to some extent a matter of opinion. In our judgment they are not fitted to the solemnity and sincerity of the church service and therefore to imply in an advertisement that they are suitable for the church service, even for small churches, is to our mind misleading and such claims may not be employed in advertising matter appearing in T.A.O. To adopt any other policy would, it seems to me, stigmatize T.A.O. as purely a money-making venture and its editorial staff as ignorant of both the art and the history of the organ.

We hope we make our stand clear. In these days no publisher desires to reject advertising if he feels that he can conscientiously receive it in the pages of his publication. Certainly we do not. The new electrotones can very likely perform a useful function in dance orchestras and like fields of music. Advertised and sold under their own name and upon their own merits, they are beyond criticism; but we can not allow the pages of T.A.O. to be used to advertise them as organs.

In so far as possible the pages of T.A.O. reflect the opinions of the leaders in the world of the organ. The first duty of every church organist is to protect and develop the beauty and sincerity of the Sunday services of his church. The music is of utmost importance. The instruments and voices interpreting that music are equally important. Many fine organists are more conscious of things mechanical than things tonal, while many others hardly notice the mechanism but are keenly sensitive to even the most minute niceties of tonal variations. The organ exists in the church service not for its mechanism but for its tone. Therefore we take pleasure in presenting herewith the personal opinions of a few of the most eminent organists—all of them tonal experts—in America. The fact that standard consoles and console equipment are available thus far only in the Rangertone (and the Rangertone has not as yet been presented on the market) and that the only electrotone thus far definitely marketed offers the organist almost an entirely new console system to master—these facts have nothing to do with the case. Congregations do not watch organists manipulate consoles; they only listen to the music organists produce. We therefore take pride and pleasure in presenting to T.A.O. readers the following personal opinions of some of America's most authoritative critics of organ tone and church-service music. These opinions are confined to persons who are not in any way connected with nor have any financial interest in any organ builder; they are strictly the unbiased opinions of experts.

ORGAN ARCHITECTS

DR. WILLIAM H. BARNES, Associate Editor, Organ Department, T.A.O.; author of *The Contemporary American Organ*, now in its second edition; organ architect; organist and choirmaster of the First Baptist Church, Evanston, Ill., says:

"In my opinion, the electrotone is certainly not an organ; structurally it is not one, and tonally it is only most superficially imitative. If it could contribute to the artistic welfare of the organ world or assist churches in solving any of their problems, financial or musical, I would welcome it. Personally I believe it does quite the contrary, and for these reasons:

"1. No true ensemble is possible on the electrotone.

"2. The tone evidently inherits all the short-comings of the radio loud-speaker. It impresses the trained ear as loud-speaker tone and has the blatant metallic quality inherent in radio reproduction; to me this is noticeably more offensive when the volume is increased, as it essentially would have to be in accompanying congregational hymn-singing, for example. To my ear no matter what synthetic effect is being aimed at, the tone is hard, dull, commonplace.

"3. The tone begins with a 'pop' that is extremely unpleasant to my ear and diametrically opposite to the speech of the organ.

"4. The harmonics which are used to produce all the synthetic variations in 'tone-color' are taken from the equally-tempered scale in which the thirds and fifths and their octaves are entirely out of tune and therefore can never be used to produce satisfactory imitations of beautiful and satisfactory tone; this is a fact known to all who have even a meagre knowledge of acoustics. Because of this fundamental scientific defect, the so-called upper-work of an electrotone fails entirely to coalesce with the unisons and lower pitches.

"Finally, the chief contention of a salesman that an instrument is capable of producing volume sufficient to fill a large auditorium is easily answered by stating that an explosion in a stone-quarry would also produce sufficient volume. Human beings, unfortunately, are quite as much interested in quality of tone as in volume.

"These opinions have been formed not by casual acquaintance with these new instruments but after many hours of playing and listening to them in various locations and under varying conditions on many different occasions."

MR. LAURENCE H. MONTAGUE, organ architect, organist and choirmaster of North Presbyterian Church, Buffalo, N. Y.; serves as salesman for one builder; writes:

"After about fifteen minutes hearing, the tone of the electrotone becomes about the most monotonous sound I have ever heard. It has but one tone, which can be somewhat colored, but not enough to rest and interest the ear after the first few minutes. It is distinctly not churchly but reminds me of night-clubs. Theater organists should like it, for it certainly can 'jazz' things plenty."

THE HON. EMERSON RICHARDS, author of many articles in T.A.O. on organ-building and organs both here and abroad, including the work of the 'golden age' of organ-building in Germany during the days of Bach and Silbermann; organ architect, designer of the organs in Convention Hall, Atlantic City, N. J., writes, after having made examinations of the instrument both in studios and churches, even to the extent of hearing a competent recitalist try to play standard organ music upon it:

"For centuries philosophers have been trying to turn lead into gold. Ever since Alexander Graham Bell discovered that a magnet could make a diaphragm vibrate

so as to reproduce sounds, scientists have been trying to make music synthetically—seeking to turn leaden noises into golden sounds. The professors have for ages been trying also to create life. Clever electrical engineers have made robots that can go through all kinds of complicated maneuvers—but they can't give the mechanical man a soul. The same type of electrical engineer has been busy trying to put mechanical harmonics together and make a living tone. But the music is not there.

"In the case of the electrotones we have electrical engineers dreaming the old dream over again. In one example the inventor takes the ground-tone and adds seven harmonics to it in various proportions and claims that the resulting note is music. A rich organ pipe would have thirty or forty harmonics in it. By comparison the electrical note sounds hollow, dry, and dead.

"Electrical loud-speakers have a curious way of accenting harmonic discrepancies when the tone is magnified. So in electrotones the tone is not so offensive when played softly but becomes very strident when played loudly. The out-of-tune harmonics fairly scream their disapproval.

"Electrotones are not for the church. Most of the great organ music was written by church musicians for use in the church. The present electrotones produce only various kinds of flute tones and fancy reed tones. They do not and can not reproduce true Diapason tone. Church music demands a Diapason chorus. Such an ensemble is impossible on electrotones. The works of the great German and French composers for the organ are from a musical standpoint unplayable on electrotones. Many of Bach's and Franck's finest creations can not be played at all; none of their works could be interpreted according to their intentions. Only real pipes in a real organ can give us the beautiful, truthful tones that these great composers demand.

"The church stands for truth. It can not tolerate synthetic imitations."

REV. TYLER TURNER, organ architect, pastor of St. Clement's Church, New York, writes:

"The electrotone is not capable of an organ build-up in any sense, though its approximations of some solo stops are fairly satisfactory. The electrotone ignores two essentials in organ design: First, that the effective overtones in many stops, or even in most stops, extend beyond the 15th, while the 15th is the electrotone's limit; Second, that organ tone is not the product of one fundamental and a series of overtones, but the product of many fundamentals, of different pitches, with many series of overtones. I believe its best field would be either the theater or the broadcasting studio."

ORGANISTS

DR. MARSHALL BIDWELL, Concert Organist and Director of Music of Carnegie Music Hall, Pittsburgh, Pa., writes:

"I do not see how the electrotone, in its present stage, can in any way be compared to the organ. The reasons should be quite obvious to any discriminating listener. The peculiar type of tone the electrotone produces, coming as it does through a loud-speaker, makes its use in church objectionable."

DR. WILLIAM C. CARL, Founder and Director of the Guilman Organ School, organist and choirmaster of the First Presbyterian Church, New York, writes:

"I saw and heard and tried out one of the new electrotones . . . It seemed to me to be more adaptable for the theater and film work. In my opinion it has not the foundation tone necessary for church playing and accompanying."

MR. PALMER CHRISTIAN, Professor of Organ and University Organist, University of Michigan, annually on tour as concert organist, writes:

"In my opinion the tone is definitely unchurchly; there is an interesting variety of effect between pianissimo and forte, but only useful for special fancy effects; 'full organ' is only noise; its characteristics would seem to be definitely contrary to the spirit of the church. It may fit in admirably with a jazz-band or dance orchestra."

MR. WILLIAM KING COVELL, A.B., A.M. (Harvard), co-designer, with Mr. Edward B. Gammons, of the organ in the War Memorial Church, Harvard University, writes:

"A short time ago I tried one of the new electrotones. It was installed on trial in a local Christian Science church. When first hearing it I thought it tolerable, even interesting in some ways, but after listening to it awhile I found the tone becoming first tiresome and then positively unpleasant. Perhaps the reason for this impression is that the tone is actually unnatural, for the prime tone is altogether commonplace, being entirely without natural harmonic coloring, and the so-called harmonics, being of similar nature, fail not only to combine agreeably together but also to build up, with the prime tone, a tolerable synthetic effect. My first impression was that some of the supposedly imitative effects were fairly good, but short acquaintance with them was sufficient to show that they were not so good even as mediocre imitative effects produced from the familiar flue and reed organ pipes.

"The electrotone, it should be remembered, is not a sudden and unanticipated work of genius. Many similar devices, varying in degree of success but only slightly if at all in principle, have been worked out, some as much as twenty years ago."

DR. ERIC DELAMARTER, Conductor of the Chicago Civic Orchestra, Associate-Conductor of the Chicago Symphony Orchestra, organist and choirmaster of the Fourth Presbyterian Church, Chicago, writes:

"My conviction is this: The new instrument is an extraordinary thing, conceived and developed by great scientists. It is not a substitute, nor a successor; it must have, develop, or arrange its own literature. . . . But with all good wishes for the continued development of music instruments—which means also the development of the creative end of our art—I cannot feel that the new instrument should be heralded as the substitute for, the successor to, or the equal of the organ."

MR. EDWIN ARTHUR KRAFT, organist and choirmaster of Trinity Cathedral, Cleveland; Director of Music, Lake Erie College; Director of Music, Laurel School; writes:

"It so happens that an electrotone had just been installed in the summer school where I taught last July. It was played by a good musician (not myself) for all convocations, morning, noon, and evening, and I assure you that by the end of the session I was so weary and sick of the tone that I could not flee the place quickly enough.

"In the first place, it is not an organ, nor does it compare favorably with an organ. The tone is monotonous and dull, and when played fortissimo, a shrieking blast ensues. It cannot compare in any way to either our modern orchestral organs, or the straight little organs in beauty of tone. And after all, what more can be said?"

So far as we know, Mr. Kraft is the only exception to our already-stated principle that the organists quoted have no connection with or financial interest in any organ-builder; Mr. Kraft reminds us that he is "a Kimball representative." If any reader knows so little about Mr.

Kraft as to think this relationship has influenced his opinions as here expressed, he should eliminate the quoted statements from his symposium.

MR. ALEXANDER McCURDY, JR., Head of the Organ Department of Curtis Institute of Music, organist and choirmaster of the Second Presbyterian Church, Philadelphia, writes:

"The electrotone reminds me of the theater or broadcasting studio. I believe its tone is such that it would tend to destroy the sincerity and spirituality of the church service."

MR. GORDON BALCH NEVIN, composer, organist of Westminster College, author of *First Lessons on the Organ*, *A Primer of Organ Registration*, *Advanced Pedal Studies*, etc., writes:

"The electrotone demonstration left me unimpressed: I don't like synthetics or substitutes! I like things that are genuine and real.

"I find the attack and release of tone in all these electric synthetic instruments extremely unpleasant, especially the release. I believe all sensitive listeners will concur, and the reason is obvious: it is an absolutely instantaneous attack and release, and hence is totally unlike the attacks and releases of all wind and bowed-string instruments. From the very nature of electricity it cannot resemble the attack and release of a true organ.

"To be impartial, however, I believe the electrotones have a marvelous future as a padding device for jazz bands. One electrotone and a fifteen-piece jazz band should add up to something like a twenty-five piece jazz band; in that field I think they should find a place."

MR. RAYMOND NOLD, director of music, (Episcopal) Church of St. Mary the Virgin, New York, writes:

"I believe the electrotone does very well for crooning tunes in a restaurant, but for churches the tone is intolerable at best; the greater the volume, the more devastating it becomes. The electrotone is a very clever device, no doubt, from the standpoint of electrotechnics or what; my quarrel with it is on the ground of its failure as a musical instrument. The people who will 'fall for it' are small and poor churches, parishes which cannot afford to throw away a thousand dollars."

MR. STANLEY E. SAXTON, Head of the Organ Department of Skidmore College, Saratoga Springs, N. Y., writes:

"In my opinion the electrotone is still in an experimental stage, and at present it cannot compete with even the small type of organ. It definitely cannot produce the variety of tonal color of the small organ nor has it the organ's variety of dynamics . . . There is but one expressive control which allows of no individuality in manual expression. The overtones are produced from the same rotors as the fundamentals of a higher pitch so that for any given tone the overtones on anything but octaves are out of tune in the well-tempered system which is employed in tuning.

"I believe the delicacy of the working parts is such that repairs, after a short time, are bound to become necessary and expensive because of the scarcity of skilled mechanics who understand the instrument.

"A small organ of six or seven ranks could be easily designed which would surpass the electrotone in every way, would produce real organ tone with variety and warmth at a cost of not more than \$2000. Already we have on the market small organs which sell from \$800. up and which produce excellent results . . . For three or four thousand dollars we could buy a really fine organ."

MR. ALEXANDER SCHREINER, organist of the University of California (Los Angeles) and of the Tabernacle, Salt Lake City, writes:

"It is my conviction that the electrical instrument has not any artistic possibilities at all, since it is not capable of musical beauty. It may be sweet in tone when played softly, but it is never musical, as a genuine musician sees musicality; that musician may be violinist, pianist, singer, composer, or organist. It is this sweetness that, I believe, deludes the novice. Children love stick candy, and sometimes consider such sweets as the choicest food. Yet when children grow up, they never serve it at the dinner table.

"For obvious reasons, lack of musical tone, and lack of an organ pedal-board, these instruments are not suitable for either organ practice or organ teaching. They may be used in places where music is of no consideration, such as in a dance-hall or on the vaudeville stage, but they do not remind me of the church, since beauty and dignity of church organ tone are totally absent."

MR. G. CRISS SIMPSON, Instructor of Organ and Theory, University of Kansas, organist of the First Church of Christ Scientist, Kansas City, Mo., writes:

"I have discussed the matter with a young friend here in Lawrence who has made a close study of the technical details of the new instrument and both of us agree that it is nothing but a glorified unit flute. No matter how many or which upper-partials of flute tone are combined, they do not blend properly. And the principle of the electrotone's crescendo we consider false because as the tone is made louder the fundamental increases and the upper-partials decrease proportionately, so that the louder tones are harmonically barren. This probably accounts for the oppressive, strident effect of fortissimo on the instrument. In direct contrast, as the true organ increases in volume it adds more and more brilliance in the way of reeds or mixtures. The electrotone only amplifies the harmonic series that was present in a fairly pleasant soft combination, a process which distorts the tone badly. Regardless of claims to the contrary, we believe the electrotone cannot produce string-tone, and a true Diapason tone is impossible."

DR. LEO SOWERBY, composer, organist and choirmaster of St. James' Church, Chicago, writes:

"The electrotone is a new and as yet imperfect instrument; there is no question of the fact that its invention is the achievement of gifted scientists. I welcome its introduction, and hope that it may be developed into a thing of beauty and utility. I have no quarrel with its being used with small orchestras, in homes, or in halls of various sorts, as a novelty, or as a means of entertainment, but I feel decidedly that it is out of place in a church, where for so long the King of Instruments has reigned supreme. The electrotone is not an organ in the accepted use of the term. Its hooty, monotonous and lifeless tone alone serves to differentiate it sufficiently from the organ; to me, it is disagreeable, and its lack of dignity, of depth and of real color seems to render it unfit for use in the church.

"Unless its obvious mechanical deficiencies can be speedily corrected, it is safe to say that it would be impossible to perform on it the great works of organ literature—the works of Bach, Mendelssohn, Franck, and Widor. A striking proof of this is the fact that recently an outstanding organist undertook to demonstrate the possibilities of the Hammond instrument to a group of his confreres, and, in so doing, left severely alone the greater works of the above-mentioned composers. For such musicians, he would most certainly have presented the masterpieces of organ literature, had he felt that this

new instrument was the ideal medium for their performance. So if one were to attempt to play a recital upon the electrotone instrument one would be limited to the use of tinkling, sentimental, or otherwise entertaining bits. Organists who are accustomed to playing such things may be pleased with this instrument; I know that the true organist who is a sensitive musician and who has any pride in the great compositions which have been written for the organ will shun this new invention, in its present state.

"The danger to the supremacy of the organ is perhaps not the high-powered sales methods being used to 'put over' the electrotone, nor the wild assertions in regard to its possibilities made by the salesmen, nor even the low price at which it is sold, but it is the fact that many clergymen and members of church music-committees have so little knowledge of music or of the organ itself as to be easily misled into thinking that this instrument is actually as serviceable as an organ. I have heard it used to accompany services, and cannot help but feel that it is hopelessly inadequate for this purpose, particularly as an accompaniment for congregational singing. We have but little sense of what is fitting or consistent if we build beautiful churches, in which we make use of the age-old liturgy, and adorn it with the music of the great masters, and then are content to attempt to assist in God's praise with such an instrument as this! I am sure that many churches which have thought to save money by purchasing an electric instrument will eventually tire of a new toy and turn back to the ORGAN, which still seems to be the only instrument capable of creating the proper atmosphere for the beauty of the services of prayer and praise in the House of God."

THE QUESTIONNAIRE

The organ world is grateful to the genius of Mr. Laurens Hammond for the energetic way in which he has placed his version of the electrotone on the market for actual tests; thereby the organ profession has been able to actually inspect, hear, and test the electrotone in actual use. Since the duty of this magazine is the preservation and development of the beauty and sincerity of the church service, our questionnaire was prepared and submitted to a few of our finest authorities on church-music in general and on the proper musical church-instrument in particular. Each of the following persons has answered "Yes" to this question: "*Have you personally heard the electrotone instrument sufficiently to have reached a definite conclusion about it so that you now know what it can do and what it cannot do?*"

Dr. William H. Barnes
Dr. Marshall Bidwell
Dr. William C. Carl
Mr. Palmer Christian
Dr. Eric DeLamarter
Mr. Edwin Arthur Kraft
Mr. Alexander McCurdy, Jr.
Dr. Carl McKinley
Senator Emerson Richards
Mr. Alexander Schreiner
Rev. Tyler Turner
Mr. Carl Weinrich

It will be noted that this questionnaire has been prepared to cover strategic and notable organ-centers in all sections of the country: Boston, New York, Princeton, Philadelphia, Atlantic City, Pittsburgh, Cleveland, Ann Arbor, Chicago, Los Angeles.

Other questions and answers:

Can the electrotone satisfactorily support a congregation in hymn-singing?

"No."—Dr. Barnes, Dr. Bidwell.

"Not the one I saw and heard at Radio City."—Dr. Carl.

"Such support could not possibly be satisfactory to anyone with real appreciation of distinctive tone. I think the electrotone can make enough effect in volume, but it completely lacks necessary fundamental supporting qualities."—Mr. Christian.

"That I can't answer."—Dr. DeLamarter.

"Not satisfactorily."—Mr. Kraft.

"No."—Mr. McCurdy, Dr. McKinley.

"The electrotone will not support congregational singing. The tone is too thick and dull. In this respect it is like a Phonon Diapason."—Senator Richards.

"So far as loudness is concerned only. But it will not be musical and beautiful, nor can it inspire or exalt."—Mr. Schreiner.

"I think so, in a small church."—Rev. Turner.

Mr. Weinrich neglected to answer this question.

Do you believe it would be possible to satisfactorily play a program of Bach, Franck, Vierne, Widor, or any other school of organ music on the electrotone?

"No."—Dr. Barnes, Dr. Bidwell, Dr. Carl.

"Most decidedly not."—Mr. Christian.

"No."—Dr. DeLamarter, Mr. McCurdy, Dr. McKinley.

"In my opinion, not satisfactorily."—Mr. Kraft.

"Many works of the above composers can not be played at all; much other organ music can not be played satisfactorily."—Senator Richards.

"No. Composers of organ music had in mind an instrument of rather glorious, of noble, of musical possibilities, none of which is present in the electrotone instrument."—Mr. Schreiner.

"For my own tastes it would lack the brilliance and ensemble necessary for such music."—Rev. Turner.

"No."—Mr. Weinrich.

Would the electrotone satisfactorily accompany your choir in singing anthems and responses?

"We should do very effective unaccompanied singing, if we had an electrotone in our church."—Dr. Barnes.

"No."—Dr. Bidwell.

"Not the one I saw and heard."—Dr. Carl.

"Definitely not."—Mr. Christian.

"Not to my taste."—Dr. DeLamarter.

"Not my choir."—Mr. Kraft.

"No."—Mr. McCurdy, Dr. McKinley.

"It cannot be used for choir accompaniments. Experience has shown that organ stops rich in harmonics are best adapted for choir accompaniment. This instrument produces tones that are all on the flute side and therefore of the quality least useful for accompanimental work."—Senator Richards.

"No."—Mr. Schreiner.

"It might do for responses but it would be somewhat cramped in accompanying any elaborate choral numbers."—Rev. Turner.

"No."—Mr. Weinrich.

*NOTE: Our readers will remember that the electrotone, unlike the organ, is manufactured in quantity, each instrument exactly like every other; on the other hand, with the exception of extremely small units, each organ is individually built to meet the specific needs of its own particular purchaser. Therefore the instrument which Dr. Carl heard in Radio City is exactly the same as every other; only the loud-speaker equipment varies, the electrotone remains the same.—Ed.

Do you believe the tone of the electrotone is such that it would contribute to the sincerity and spirituality of the church service, or would it in your opinion destroy those very qualities?

"It would destroy those very qualities."—Dr. Barnes.

"I believe it would destroy these qualities."—Dr. Bidwell.

"The one I heard did not have the foundation tone necessary for church use."—Dr. Carl.

"Its characteristics would seem to be definitely contrary to the spirit of the church."—Mr. Christian.

"I pass this."—Dr. DeLamarter.

"It does not contribute to the sincerity and spirituality of the church service."—Mr. Kraft.

"I believe that it destroys these very qualities."—Mr. McCurdy.

"No" (answering the first half of the question).—Dr. McKinley.

"When played very softly it would not be objectionable in a church service but the tone quality becomes extremely disagreeable when amplified to or beyond a mezzoforte."—Senator Richards.

"The Hammond instrument, in my earnest opinion, would destroy rather than build up sincerity and spirituality in a church service."—Mr. Schreiner.

Rev. Turner did not answer this question.

Mr. Weinrich neglected to answer this question.

Does the tone of the electrotone remind you of the atmosphere of the church or would you say it savored instead of the theater and the broadcasting studio?

"Entirely unsuited to the church."—Dr. Barnes.

"Quite definitely the latter."—Dr. Bidwell.

"Adaptable for a private house, or theater."—Dr. Carl.

"Definitely unchurchly."—Mr. Christian.

"Neither; it is a thing apart."—Dr. DeLamarter.

"Certainly not the church."—Mr. Kraft.

"Reminds me of theater or broadcasting studio."—Mr. McCurdy.

"Theater and radio."—Dr. McKinley.

"It is obviously unsuited to the atmosphere of the church and does not seem to have much to offer either the theater or studio. I am told that it is somewhat superior to a piano in a jazz band ensemble."—Senator Richards.

"It does not remind me of the church, since beauty and dignity of church organ tone are totally absent."—Mr. Schreiner.

"I think its best field would be either of the last two, rather than the church."—Rev. Turner.

"The tone is that of a loud-speaker."—Mr. Weinrich.

CONCLUSION

No matter what the individual organist may desire for the gratification of his own highly-trained capacities as organist, T.A.O. believes that in the matter of selecting an instrument for the use of the church, the only important question is the suitability of that instrument for making the church service more spiritual, more sincere, more beautiful, more effective. Our questionnaire was prepared solely for the purpose of emphasizing the organist's individual duty to his church in the question of whether an electrotone or an organ would be the better instrument for the church service. This questionnaire was sent to all the persons quoted in this discussion, though definite questionnaire-answers have not been reproduced in this section of our report wherever the answers to it have been already covered in the quotations elsewhere given.

Is the church to continue and prosper in America, having an ever-increasing circle of influence? It is the sacred duty of the organist, as an employee of the church, to bend his every effort toward that end. T.A.O. as a matter of duty presents here, for the guidance of any of its readers who need it, the opinion of some of the finest and most expert church organists in America, who by thus contributing to this discussion have done what they could to foster and develop that glorious institution, the Christian church. We know all our readers, recognizing that nothing in the organ world is quite so important as the welfare of the church, will this month gladly sacrifice the necessary space for the presentation of these lengthy materials. Only the minority of organists have as yet had opportunity to personally test the newly-invented electrotone—which began their appearance with one example in 1931 and added three during 1935—and it has been our duty to present here the personal opinions of a few of our most representative and most eminent organists who have had that opportunity, for the benefit of those who have not had it.

We feel it a duty to our readers to report the methods used in compiling these opinions. We selected organists who were especially prominent for their artistic achievements, with special emphasis on two phases of an organist's work: 1. Church work; 2. Discriminating taste in organ-tone. When we had jotted down a goodly list of names we found we had twenty-eight. The tabulation:

28 Organists requested to furnish opinions.

4 Replied that they had not heard any of the new electrotone sufficiently to make their opinions valuable for publication.

1 Replied he was at the moment too busy.

4 At present writing have failed to reply.

19 Replied as quoted herewith.

No replies were rejected or altered, though a few were slightly shortened. The evidence is that these competent critics of church-music and organ-tone who have had ample opportunity to thoroughly test electrotone are unanimous, as their opinions published herewith witness. If nineteen competent judges agree about a new product, we believe it is not necessary to continue a search for some one lone organist who may perhaps like an electrotone or consider it proper equipment for a church.

—THE EDITOR



—BACH CANTATAS IN PHILADELPHIA—

Mr. Alexander McCurdy, Second Presbyterian, Philadelphia, has this winter founded what promises to be a new tradition in church music in Philadelphia. At 4:30 on Sundays he gives as the major part of a very brief service one of the Bach cantatas or, occasionally, a work of similar importance. The chorus and soloists are assisted by an orchestra (drawn from the Curtis Institute) and the organ.

November 17 the cantata was "O ewiges Feuer," originally scored for three trumpets, tympani, flute, two oboes, two violins, viola, and organ. Mr. McCurdy dropped the tympani in favor of harpsichord-piano and added a violoncello. The harpsichord effect was a happy thought, since the organ is built along romantic lines and lacks the definition which the harpsichord gives to the ensemble.

The cantata consists of an opening chorus followed by a tenor recitative, after which comes a beautiful aria for the alto, then a bass recitative followed immediately by the concluding chorus.

The work is sung in English to a translation that does credit to the translator's sense of English poetry, although it does considerable violence to the German text. Thus the first line of the chorus from which the cantata takes its name was rendered "O light everlasting, O love never-failing," whereas Bach has chosen to paint the picture of up-leaping flames on the word 'Feuer' (fire). The leaping semi-quaver figures given to the first violins paint the fire-music in a manner quite reminiscent of Mr. Wagner's efforts in the "Ring."

Mr. McCurdy's choirloft is even more constricted than that of the great Cantor's, and in consequence his chorus had to be reduced to the minimum. Nevertheless, the choruses were sung with excellent depth of tone and certainty of intonation. The attack was spirited and the rendition of the polyphonic writing impeccable. He is fortunate in having the Curtis Institute orchestra to draw upon. The orchestral reinforcements showed no evidence of immaturity. This was particularly true of the quality and certainty of the flute obbligato in the aria. The cello was rather unhappy in its higher register; the old *Viola da Gambe* would have taken the part much more gracefully. The modern orchestra has not altogether gained by the elimination of some of the older strings. It is unusual for Bach to use trumpets except in direct reference to the Deity. Their presence in this case is due to the fact that the opening and closing choruses were taken from a wedding cantata and the music rewritten to fit the new text.

Notwithstanding a sleet-storm that made transportation all but impossible fully 150 people turned out to listen to "die musik." Mr. McCurdy conducted with a matter-of-fact authority that made it appear as if a Bach cantata were an everyday affair for the Second Presbyterian choir; he deserves unstinted praise for his solution of the problem of how to introduce the Bach cantatas in a church service.

—EMERSON RICHARDS



—MOLLERS IN SOUTH AFRICA—

With a recent contract for an organ for the Dutch Reformed Church, Heilbron, South Africa, the M. P. Moller Company not only adds to the number of its organs for that continent but increases its foreign list, which includes Argentina, Australia, Paraguay, Mexico, Japan, Canada, Denmark, etc.

This latest South African order for a Moller organ brings into sharp contrast conditions in that part of the African continent with what is at the present time taking place far towards the northeast in Africa, where the music sounds warfare and strife. In the Orange Free State, as in other parts of South Africa, peace and progress go hand in hand, finding expression in education and religious worship to the accompaniment of such music as the organ alone can furnish.

The organ in the Heilbron Dutch Reformed is a 2m with electro-pneumatic action. The case is made from teak-wood. The front pipes are finished in natural zinc, and the design of the case in general bears closely on the rest of the church furniture, producing an effect both artistic and dignified.

The Moller organ in the Dutch Reformed Church, Newville, Johannesburg, like other organs built by the company is engineered to compensate for the higher altitudes and has stood the test of climatic conditions. The case of this organ is of light-colored mahogany, matching the chancel and the console.

The 2m Moller in the Dutch Reformed Church at Randgate was officially opened by Mr. John Connell, city organist in Johannesburg. Mr. Connell some seasons back visited the United States and personally interested himself in the construction of this organ.

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Preludes on Luther hymns:

Bach, Our Father Thou in Heaven

Bach, All praise to Jesus

Bach, From Heaven above

Christian looks to coming of Christ:

Come now Savior

He is happy at the Birth of the Savior:

From Heaven above (junior choir)

Rejoices in the risen Lord:

Christ lay in bonds of death

Prays for the Holy Spirit:

Come God Creator (all choirs)

Prays to God:

Our Father Thou in Heaven

Active in mission-work:

May God bestow on us (all choirs)

Approaches death and unafraid:

In peace and joy I now depart

Bach, We all believe in one true God

Service given by Elmer R. Mundt in the First Lutheran, Detroit, Mich., "celebrating the festival of the reformation and the 250th Bach anniversary. All the hymns are by Luther and the music by Bach. There are 34 in the junior choir, 19 in the intermediate, and 33 in the senior."

—NEW-YEAR RESOLUTION—

For the good of all concerned, T.A.O. resolves again—and means it this time—that plans for each issue will be carefully made—and precisely followed on schedule.

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 C. Taylor, Deep River
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 ...Edwin Arthur KRAFT
 ...Lake Erie College
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 Reger, Wer weiss
 Bailey, Toccata-Ricercata-Finale
 Candlyn, Gregorian Prelude
 Korestchenko, Berceuse
 Bach, Prelude and Fugue G
 Grieg, Last Spring
 Maquaire, 1: Finale
 Federlein-j, Salvador
 Noble, Passacaglia
 ...Martha MARSH
 ...Second Presb., New York
 ...Jan. 28, 8:15
 Bach, Prelude and Fugue Dm
 Jesus my Joy
 God's Son is Come
 O man bewail
 Franck, Piece Heroique
 Jongen, Priere
 Clokey, Pastorale
 Karg-Elert, Clair de Lune
 Marche Triomphale
 ...Claude L. MURPHREE
 ...University of Florida
 ...Jan. 12, 4:00
 Vierne, 2: Allegro
 Bach, 4 choralpreludes
 Diggle, Passacaglia
 Bach, 6 choralpreludes
 Lemare, 2 Familiar Melodies
 Bach, 4 choralpreludes
 Dupre, Souvenir: Finale
 ...Hugh PORTER
 ...Second Presb., New York
 ...Jan. 5, 8:00
 Bach, From Heaven high
 Pastorale
 Pachelbel, Prelude and Fugue
 Bach, Marche du Veilleur
 Karg-Elert, In Dulci Jubilo
 Daquin, Flute Noel
 Malcingreau, Triptique Noel
 Porter, Adagietto
 Brahms, Es ist ein' Ros'
 Vierne, Westminster Carillon
 ...Arthur W. QUIMBY
 ...Museum of Art, Cleveland
 ...Jan. 3, 12, 19, 26, 5:15
 Buxtehude, Prel.-Fugue-Chac.
 Frescobaldi, Toccata Elevation
 Vierne, 2: Scherzo
 Franck, Chorale Am
 Dr. Jerome Gross, violinist, will be assisting soloist—the first in the new series contemplated for the Wednesday Museum recitals which hereafter will present other fine literature and artists in addition to those of the organ.
 ...Herbert Ralph WARD
 ...St. Paul's, New York
 ...Jan. 7, 1:00
 Bach, The Old Year has Passed
 Gigout, Allegretto Grazioso
 Holcombe, The Brook
 Bedell, Noel
 Bach, Fantasia and Fugue Cm
 ...Jan. 14, 1:00
 Bach, Pastorale
 Lully, Minuet

Bach, Whither shall I flee
 Carbonelli, Praeludium Dm
 Ramsey, Son. Bm: Mvt. 1
 ...Jan. 21, 1:00
 Bach, Art Thou with me
 Boyce, Siciliano and Allegro
 Ward, To a Pond-Lily
 Purcell, Canon
 Bach, Toccata and Fugue Dm
 ...Jan. 28, 1:00
 Mulet, In Paradisum
 Kuhnau, Praeludium G
 Bach, Son. Ef: Siciliano
 Franck, Cantabile
 Rousseau, Double Theme Varie



Special Programs

...Laurel E. ANDERSON
 ...University of Kansas
 ...Bach Program
 Prelude Am
 Aria F
 Arrived is the glorious day
 Son. 2: Largo
 Toccata and Fugue Dm*
 ...Dr. Marshall BIDWELL
 ...Carnegie Hall, Pittsburgh
 *Gade, Lobet den Herren
 Handel, Berenice Minuet
 Avlesford Concerto
 Bach, Fantasia and Fugue Cm
 Come now Savior
 Mendelssohn, Fingal's Cave Overt.
 Haydn, Emmeror Variations†
 Korsakov, Bumble-Bee
 Faure, Apres un Reve
 Matthews, Toccata Gm
 *Massenet, Phedre Overture
 Gaul, All Saints' Day†
 Gluck, Iphigenia Gavotte
 Vierne, 2: Scherzo
 Wagner, Pri'e Song
 Bach, Passacaglia
 o-p. Saint-Saens, Concerto 2†
 ...Wagner Program
 Lohengrin Prelude
 Tannhauser Overture
 Traume
 Lohengrin: Int. Act 3, Bridal Chorus
 Walkuere Fire Music
 Tristan Vorspiel and Liebestod
 Cradle-Song
 Tannhauser: Evening Star
 Walkuere: Valkyries Ride
 †First performances at these recitals.
 ...E. Power BIGGS
 ...Harvard University
 ...Two Bach-Handel Programs
 *Bach, Prelude Em
 Sonata 1
 Fugue Gm
 Sonata 2
 Handel, Concerto Gm
 Bach, Sonata 3
 Passacaglia
 *Bach, In Thee is Joy
 Sonata 4
 Handel, Concerto F
 Bach, Sonata 5
 Prelude and Fugue Em
 Sonata 6
 Toccata and Fugue Dm
 ...Ralph W. DOWNES
 ...Princeton University
 ...Bach Program
 Fantasia G
 Sonata Em: Mvt. 1
 Passacaglia
 Come now Savior
 Farewell will I thee give

Jesus Christ our Savior
 Awake the Voice is calling
 Fantasia and Fugue Gm
 ...Charlotte LOCKWOOD
 ...Crescent Ave. Presb., Plainfield
 Bach, 2 Advent choralpreludes
 5 Christmas choralpreludes
 Brahms, Es ist ein' Rose
 Widor, Gothique: Andante
 Theme and Variations
 Cottone, Christmas Evening
 Karg-Elert, In Dulci Jubilo
 ...Stanley E. SEXTON
 ...All Saints Cathed., Albany
 ...Franck Program
 Piece Heroique
 Fantasie Op. 16
 Chorale Am
 Prelude-Fugue-Variations
 Cantabile
 Chorale E
 ...Alexander SCHREINER
 ...University of California
 ...Bach Program
 Prelude and Fugue Em
 Sonata 2
 Sinfonia We Thank Thee
 Let all together praise
 Blessed Jesus we are here
 Fugue a la Gigue
 Sinfonia I stand before
 Toccata-Adagio-Fugue C
 This program, minus the three numbers between the Sinfonias, was played in the Tuesday noon series; the above was played in the Sunday afternoon series that week.

...Ernest WHITE
 ...All Saints Cathed., Albany
 ...Bach Program
 Partita on O God Thou Mighty
 Passion Chorale
 Jesus my Safety
 Out of the deep
 Pastorale Suite
 Deck thyself my soul
 Christians rejoice
 Come now Savior
 Prelude and Fugue Bm

SCHREINER LISTS

The following contemporary American compositions were used by Alexander Schreiner in his University of California recitals last year; Mr. Schreiner plays Tuesdays at 12:00 and Sundays at 4:00.
 Schreiner, Hunting-Horn Scherzo
 Sowerby, Carillon
 Rogers' Sonata Em
 Lemare, Sunset
 Kinder-j, Meditation
 Nevin, Sketch-Book Love-Song
 Diggle, Toccata Jubilant
 Johnston-j, Evensong
 Becker's Sonata Gm
 Nevin, Nightingale
 Robertson's Sonata Bm
 Kinder-j, Toccata D
 Clokey, Kettle Boils
 Fletcher, Fountain Reverie
 Becker's Sonata 2
 Kinder-j, Caprice
 Boex, Marche Champetre
 Cole, Rhapsody D
 Diggle, God Rest Ye
 Schreiner, Pastorale A



Musicales

...E. A. FUHRMANN
 ...Choir Ensemble, Johnstown, Pa.
 ...Twenty-first Community Concert
 Now thank we all, Cruger
 Daily Praise, Dvorak

Hope thou in God, Handel
Lamb of God, Concone
O Sacred Head, Hassler
Jerusalem, M. Franck
If by His spirit, Bach
Glory to God, Handel

The Young People's Choir of 63 boys and girls sang the first five numbers, the senior choir sang the rest; an orchestra completed the program with six numbers.

...Albert J. RUPPEL
...St. Mary's, Wayne, Pa.

...Choir Concert

Unfold ye portals, Gounod
Souls of righteous, Noble
Jesu Thou dear Babe, ar. Dickinson
Sing birds on the wing, Cook
Peacock, Lecuona
Blue Danube Waltz, Strauss
In these delightful, Purcell
Now is the month of Maying, Morley
Rolling down to Rio, German
Cargoes, Balfour

The choir numbers 22 boys, 2 altos, 3 tenors, 2 basses; the boys alone sang Nos. 4, 5, 6.

...Herbert Stavelly SAMMOND
...Middle Collegiate, New York

...Junior-Choir Concert

Now let every tongue, Bach
O Savior Sweet, Bach
2-p. Savior like a Shepherd, Gluck
O Lord most holy, Abt
Your most melodious, Robson
Good evening, Denmark
3-p. Sandman, German
3-p. May Breezes, German
Japanese love-song, Thomas
In old Japan, Kieserling
Santa Lucia, Italy
When I was seventeen, Swedish
The Breeze, Mexican
Barcarolle, Offenbach
2-p. Fairy Folk, Lester
Habernera, Spanish

The second part of the program was devoted to 'folk-music and songs of various nations' sung in costume; we regret that we cannot give the publishers, nor even the complete list of composers represented in this interesting program.



Service Selections

...Dr. Clarence DICKINSON
... Brick Presb., New York
...*Thanksgiving-Day Service*
Karg-Elert, Now Thank we All
Men and children, Lockwood
I vow to thee, Merrill
Cole, Song of Gratitude

...Wm. Ripley DORR
...St. Luke's, Long Beach
**Bizet, *Adagio*
Praise the Lord, Maunder
Lord of harvest, Waters
O praise ye, Rachmaninoff
Nunc Dimittis, Gretchaninoff
s. Day is ended, Bartlett
Countless hosts, Grieg
List the cherubic, Gaul
Liebling, Psalm 150
LaForge, Flanders Requiem
Mendelssohn, Son. 2: Allegro

St. Luke's choir now has a string ensemble, which assisted in the program: two violins, viola, cello, double-bass.

...Adam H. HAMME
...Zion Lutheran, York, Pa.
...*Contemporary Musicale*
Widor, 2: Finale
King of Glory, Thiman
Springs in the desert, Jennings
Darest thou now, Williams
Blessed be Thou, Greenfield
...N. Lindsay NORDEN
...First Presb., Germantown
...*Hymn-Interpretation Service*
Improvisation on hymntune

Venite, Gloria Patri
Invocation, Lord's Prayer
Hymn-anthem selection
Responsive reading with hymn inter-ludes by choir
Prayer, Response, Scripture
Hymn, Offering, Response
O gladsome light, Arkhangelsky
Hymn, Sermon, Hymn
Prayer, Hymn
Benediction, Response

Curiously enough, the calendar for this service listed eleven clergymen and missionaries, but the organist's name was given not at all, yet the service was more the organist's than the preacher's. It's a strange, selfish world, even in church.

Events Forecast

...JANUARY...

Boston: 21, 8:15, Helen Hewitt recital, Harvard University.

Charlottesville, Va.: 12, 4:15, James S. Constantine recital, St. Paul's Memorial Church. Date subject to change.

New York: 19, 8:00, and 20, 5:00, E. Power Biggs recitals, St. Thomas' Church, using the Bach-Handel programs published on November page 430.

New York: 26, 4:00, Wm. A. Goldsworthy in St. Marks in the Bouwerie repeats by request Verdi's "Four Sacred Pieces." "After listening to all this modern drivel and cacaphony," says Mr. Goldsworthy, "Verdi does make one appreciate real melody and honest development. These are his greatest choral works. The Friends of Music gave three of them once. Other than that no one else has produced them here. His 'Te Deum' for eight voices is a gorgeous burst of praise and the number for women's voices alone cannot be excelled."

Philadelphia, Pa.: 6, 13, 20, 27, 8:30, Ernest White recitals in St. James' Church. We regret exceedingly that these masterful programs came too late to be reproduced in full in our Advance-Programs column; the holiday season as usual interferes with our schedule.

St. Louis, Mo.: 19, evening, C. Albert Scholin's musical; see December page 467.

—KILGEN NOTES—

Holyoke, Mass.: St. Jerome's R. C. is now using its new Kilgen. The church was destroyed by fire about two years ago. The organ is a 3m located in the rear gallery with a case of pipe-work that extends completely across the nave.

Jersey City, N. J.: St. Lucy's R. C. has contracted for a 2m for early installation.

Royal Oak, Mich.: The Shrine of the Little Flower, where the Rev. Fr. Coughlin presides, is now installing its 4m Kilgen. A 4m console in the gallery controls the entire organ and a duplicate console is located with the 2m division near the sanctuary; the sanctuary pipe-work is located under the floor, with proper tone-openings. This chancel console replaces the 2m which was originally called for; the advantages of having the full organ playable from the sanctuary as well as from the gallery is responsible for the change of plans. The date of completion is at present undetermined: a large corps of Kilgen men from the St. Louis factory are now in Royal Oak on this installation. The proposed specifications and an article about the organ and church will be found in December 1933 T.A.O.

Scottsbluff, Neb.: The Presbyterian Church has ordered a 2m.

Kilgen's recently-announced small organ, the 'petite ensemble', scored the following sales during the past thirty-day period:

Ammendale, Md.: Christian Brothers Normal Institute.

Brooklyn, N. Y.: Church of Resurrection.

Buffalo, N. Y.: E. J. Schwartz residence.

Carthage, Ohio: Good Shepherd Convent.

Coral Gables, Fla.: Church of Little Flower.

Covington, Va.: Sacred Heart Church.

Fort Smith, Ark.: St. John the Baptist.

High Bridge, N. J.: St. Joseph's.

Juneau, Alaska: Shrine of St. Therese.

Little Rock, Ark.: Our Lady of Good Counsel Church.

Pacific Grove, Calif.: First Church of Christ Scientist.

Springfield, Mo.: St. John's Hospital.

Stamford, Conn.: St. Benedict's Church.

In addition there are orders for several others, but as the organs have not been shipped at the present writing they are not listed here.



—YON TOUR—

The tour of Pietro A. Yon under LaBerge management included seventeen recitals in less than one month, and covered the country from New York to Portland, Ore., and as far south as Texas, in which state two recitals were played. "The success of his tour was such that Mr. Yon has been asked for return engagements later this season. Everywhere this great virtuoso and composer met with a most cordial reception and his recitals were attended by capacity audiences."

—FOX TOUR—

Virgil Fox under LaBerge management includes in January:

4. Hamilton, Ont.
6. St. Louis, Mo.
8. San Antonio, Texas.
10. Fort Worth, Texas.
12. Wichita Falls, Texas.
14. Austin, Texas.
19. Kewanee, Ill.
22. Bloomington, Ill.
24. Princeton, Ill.
28. Minneapolis, Minn.
- Feb. 4. Galesburg, Ill.

Other dates are being booked but the details are not yet available. Mr. Fox is expected to play either the Guilman or Widor with orchestra in Atlanta. Some half-dozen other recitals were played prior to the tour, and following it he will play in New York, Philadelphia, and Washington. On one day's notice he flew to Cleveland as substitute for Winslow Cheney in the Museum of Art.

—LECTURES—

Frank B. Jordan of Illinois Wesleyan University has been doing wholesome propaganda for church-music in a series of lectures. Sept. 8 he spoke on Music in Worship, for the state convention of the Christian church of Illinois, at Canton, Ill.; Nov. 18 on that subject for the Bloomington - Normal Ministerial Association; Dec. 4 similarly for the Methodist Conference, Springfield, Ill.; and Jan. 8 he speaks on the History of Church Music for the Woman's Club of Streator, Ill.

—CARTOON—

The latest addition to our collection of organ cartoons comes from the Philadelphia Inquirer and depicts one grand spender of other peoples' money, F.D.R., playing "Happy Days are Here Again" on a grand organ—but a sour note booms out under the guise of "30 Billion Dollar Debt."

—GUSTAV SAENGER—

for a quarter of a century editor-in-chief of music publications for Carl Fischer Inc. died Dec. 10 at the age of 70.



MR. A. WALTER KRAMER

an American composer who has the distinction of being Editor of Musical America. He was born Sept. 23, 1890, in New York City, finished highschooling there and entered the College of the City of New York, leaving the College in the latter half of his senior year. Studied violin with his father, Maximilian Kramer (in charge of music at Stevens Institute of Technology), piano with James Abraham, theory with W. A. Tinsley, etc.

Though able to play the organ, Mr. Kramer never studied it 'officially' and never held position as an organist. His music activity has been chiefly journalism. From 1910 he was on the staff of Musical America; from 1922 to 1925 he lived abroad—England, France, Germany, Italy, and Switzerland; when the Columbia Broadcasting System was organized in 1927 he was made general music supervisor; in 1928 he became vice-president of Radio Productions Inc.; and in July 1929 returned to Musical America as Editor in chief. Each season he makes six or eight appearances as lecturer for women's clubs. In 1922 he married Rosalie Virginia Rehling and the couple have one child.

He has three anthems published and about 250 other works, with more than half a hundred in mss.

Published organ works:

- A Night Song (h)
- Concert Prelude Dm (t)
- Eklog (a)
- Morning Song (a)
- Pastorale Religieuse (uw)

The above are original organ compositions; the following are transcriptions, m a d e respectively

by W. H. Humiston, Clarence Eddy, and Dr. Roland Diggle:
Chant Negre (g)
Intermezzo (j)
In Elizabethan Days (c)

Publishers: a—Schmidt, c—Carl Fischer, g—G. Schirmer, h—H. W. Gray, j—J. Fischer & Bro., o—Oliver Ditson, t—Theo. Presser, uw—White-Smith.

—DEVEREAUX—

Eugene Devereaux' orchestral transcription of Bach's choralprelude, Kyrie Gott Heiliger Geist, was performed by the New York Philharmonic in four of its November concerts. The transcription was made for 3 flutes, 3 oboes, English horn, 3 clarinets, bass clarinet, 2 bassoons, contra-bassoon, 4 horns, 4 trumpets, 3 trombones, tuba, tympani, and strings.

—CANTATAS ETC.—

Selections from Bach's "B-Minor Mass" comprised the program Dec. 1 in Center Church, New Haven; conductors, Pauline Voorhees and Lyman B. Bunnell; combined choirs of 90.

Bach's "Christmas Oratorio," Handel's "Messiah," and Parker's "Hora Novissima" were sung by Dr. Clarence Dickinson, Brick Presbyterian, during Advent. He presented "The Messiah" also on Dec. 12 for the School of Sacred Music.

Thiman's "Parables" was sung by Clarence E. Heckler in Christ Lutheran, Harrisburg, Pa.

Saint-Saens' "Christmas Oratorio" was given by Dr. Harold Vincent Milligan, Riverside Church, New York.

—WALTER HENRY HALL—

died Dec. 11 at his home in New York after a prolonged illness. Mr. Hall was born April 25, 1862, in London, came to America in 1883, and was organist of St. Luke's, Germantown; St. Peter's, Albany; St. James, and the Cathedral of St. John, New York. In recent years he was known chiefly as choral conductor, having founded the Brooklyn Oratorio Society in 1892. On the faculty of Columbia University, he was conductor of the University Chorus, and lecturer on music, with the rank of professor of music. In 1930 he became professor emeritus, and Wesleyan University gave him the Mus.Doc. degree. He is survived by his widow, two sons, and a daughter.

—SOUTH AMBOY, N. J.—

Christ Church dedicated its Moller organ Dec. 8, A. Cooke Thomas organist.

—REUTER NOTES—

The Reuter Organ Co. installed the following organs during the past three months:

Alton, Ill.: St. Paul's Evangelical, 3m, 22 ranks and Chimes.

Boone, Iowa: First Presbyterian, 2m, 19 ranks, Harp and Chimes.

Chanute, Kan.: Koch Bros. Funeral Home.

Commerce, Texas: First Christian.

Convoy, Ohio: St. John's Lutheran.

Forest Grove, Ore: Prickett Mortuary.

Las Vegas, N. M.: Fitzgerald Mortuary.

Pierre, S. D.: First Congregational.

Omaha, Neb.: Convent of Good Shepherd.

All are two-manual unless otherwise noted.

—PRACTISE ORGAN—

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Ped.: G. S-8-4. C.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Combs 14: P-2. G-3. S-3.

C-3. Tutti-3. Manual combs control couplers and Pedal stops; Pedal

combs control Pedal couplers.

Crescendos 2: G. Register.

Reversible 2: G-P. Full organ.

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Austin Organ Co. under the supervision of Herbert Brown and in March 1930 installed in the Journalism Building of Columbia University, for use as a practise instrument by the organ students of the School of Music, by direction of Charles Henry Doersam. It is presented here because of its unusual character. The student has a three-manual console to work with, and a liberal supply of couplers, combs, and crescendos. It is not a unit organ but strictly a triplexed organ.

—WINFIELD, KAN.—

The Southwestern Organ Club, whose programs for the season have been announced in these pages, with current programs in the Advance-Programs columns, was organized Jan. 2, 1934, by Mrs. Cora Conn Moorhead from those who were studying organ with her; present membership, including others who later became her pupils, is twenty, with study as the primary object of the Club. Each member is supposed to subscribe to at least one organ magazine. Last year eleven recitals were given by Club members.

The Club meets the second Monday evening of each month. The regular programs are held in Mrs.

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Moorhead's home where a 2m Estey organ is available. The local newspaper gave an 11" report of the Sept. 17 meeting.

—PLEASE!—

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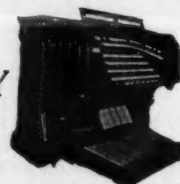
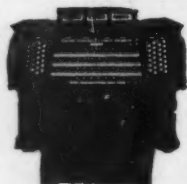
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—BACH CHOIR—

The Bethlehem Bach Choir resumed rehearsals in October, immediately after Dr. Bruce Carey returned from a five-months stay in Europe, attending the Bach festivals in England and Germany and studying with Dr. Karl Straube and Dr. Gunther Ramin. "Dr. Carey's studies and research enabled him to return with a fund of knowledge of relatively little-known Bach choral works, none of which has been performed in Bethlehem." Four cantatas, new to Bethlehem, are to be presented this year; the "Magnificat" and "B-Minor Mass" will be sung again—the 29th complete rendition of the "Mass."

—OHIO CONTEST—

The Northern Ohio Guild announces another spring contest for Guild members, ages 18 to 22; works to be played are a first movement from any Bach Sonata, an American composition "of expressive character," and the Salve Regina or Finale from Widor's Second.

—HENRY N. SWITTEN—

of Tucson has been appointed organ instructor in the University of Arizona.

Warren D. Allen

of Stanford University

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MR. J. FRANK FRYINGER

organist of the First Presbyterian, York, Pa., since 1922, where he plays a 4-43 Hutchings installed in 1917, and directs a chorus of 45, one rehearsal each week. Mr. Frysinger was born April 7, 1878, in Hanover, Pa., finished his schooling under private tutors, and studied organ with F. W. Wolff, Ralph Kinder, and W. Wolstenholme, piano with Mr. Wolff and others.

He took his first church position in 1903, with Emanuel Reformed, Hanover, moving to York in 1909, and to Lincoln, Neb., in 1911 as head of the organ department of the University of Nebraska's school of music and organist of the First Presbyterian; in 1918 he became head of the organ and theory departments of Augustana College at Rock Island, Ill., following in 1921 as director of music of Hood College, Frederick, Md.

At present he is teaching organ, piano, and theory; he has given about 75 recitals. In 1903 he married Ella Virginia Billet and the couple have one child. He is a Shriner and an Elk, and holds the

Fellowship certificate of the London Guild of Church Musicians. All his organ manuscripts have been published, and in addition to the organ works there are about 150 other compositions in print.

Published organ works:

At Twilight (j)
At Parting of Day (g)
Benediction Nuptiale (vs)
Berceuse (o)
Cantilena (uw)
Canzona Af (j)
Canzonetta (t)
Chanson du Matin (t)
Chanson du Soir (uw)
Chant Sans Paroles (j)
Chant Seraphique (j)
Deo Gratias (j)
Emmaus (t)
Evensong (ma)
Eventide (j)
Far o'er the Hills (t)
Forest Whispers (j)
Gethsemane (j)
Grand Choeur (uw)
Harmonies du Soir (t)
Herbstnacht (tj)
Laudate Domini (uw)
Liberty March (t)
Meditation (j)
Moonlight (t)
Nocturne (j)
On the Mount (j)
Processional March (t)
Retrospection (h)
Reverie (j)
Scherzo Symphonique (j)
Seraph's Strain (h)
Song of Joy (t)
Sunset (gf)
Supplication (j)
Templars' March (t)
Traumlied (j)
Toccata (j)
Vesperale (uw)

Our publishers-key shows the publishers to be: g—G. Schirmer, gf—Flammer, h—H. W. Gray, j—J. Fischer & Bro., ma—Ashmall, o—Oliver Ditson, t—Theo. Presser, uw—White-Smith, vs—Schuberth.

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—FLYING KRAFTS—

One Kraft takes another for a ride, all ending happily. Edwin Arthur Kraft at 3:40 finished playing an organ solo in Trinity Cathedral, Cleveland, for WTAM's program honoring James H. Rogers, and at 4:00 he was beginning his service in Painesville, thirty miles away. You couldn't even cross 42nd Street, New York, in that time; but Edwin Arthur Kraft, Jr., with 97 air-hours to his credit, handled it perfectly. The junior Kraft is with the Meinke-Eldred Flying Service.

—BENNYHOFF—

Paul Bennyhoff, under management of Bernard R. LaBerge, has been appointed to Asbury M. E., Allentown, Pa., where he will direct the senior and junior choirs and present a series of recitals.

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—PROGRAM IDEA—

As already noted in these pages, Abram Ray Tyler, Temple Beth El, Detroit, gives a great many improvised recitals — everything improvised, no set pieces. For example, this was his program for the dedication of the rebuilt 3-46 in the Temple:

1. Extemporization of a dedicatory prelude.

2. Improvisation of a symphonic first-movement on the Volga Boat-Song.

3. Improvisation of a symphonic slow movement on Schumann's Abendlied.

4. Improvisation of a symphonic finale on Handel's 'Hallelujah Chorus.'

Says Mr. Tyler on his printed program as a preface:

"A word of explanation regarding this Program may not be amiss. A passage of Scripture is complete and satisfying in itself, but anybody can read it. Wonderful sermons have been preached having as texts some word or portion of the Bible. but, is it not doubtful if you would attend many services where only portions of Scripture or sermons written by some one not present were read? Do you not go for the minister's interpretation of the great thoughts or acts that make up the Book?"

"Music is a language and the organ is one of the most beautiful of its media. So why not take a great musical thought, and think about it for your benefit? In this spirit this performance is offered. It is requested that there be no applause."

The organ was originally built by Hook & Hastings; Casavant added two new registers, the 6-stop ancillary Echo Organ, and a new console; and now Wicks has entirely refinished the organ, with direct all-electric action, new crescendo shutters and shutter-action, etc.

—MEMPHIS, TENN.—

The new Aeolian-Skinner in Calvary Episcopal was used for its first recital Nov. 17 when Adolph Steuterman, his chorus of 50 assisting, gave a program to a packed church. Formal dedication will probably take place in February or March.

—GRIEG—

Mrs. Nina Grieg, widow of Edward Grieg, died Dec. 9 in Copenhagen, at the age of 90. The couple were married in 1867; their only child died in infancy.

—HORRIBLE THOUGHT—

Somebody who can write the world's worst song can make \$2000. at it. New York City has, it appears, officially decided to spend that (and no doubt a great deal more) on an official 'city anthem.' Take a tip on what congress did in Washington, and make the range so violent that nobody can sing it; make the tune so simple that nobody will want to sing it: your chances of winning will be that much greater. In the mean time, the tax-payers' chances of losing are definite. The more politicians meddle in music, the worse it is for all good musicians.

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—CHOIR CONTEST—

The St. Cecilia Choir, of St. Mary's in the Garden, New York, Grace Leeds Darnell organist and director, for the third time won the silver cup in the unison-singing class, the first choir to score such record in the New York City federated contests. Last year St. Mary's choirs won the cup in two-part work, and retains it this year, as no choir competed in that class in the 1935 contests.

All the choirs combined for the Thanksgiving festival in St. Mary's when the 125 choristers sang:
Come ye thankful people, Elvey
For beauty of earth, Gounod
Festival Te Deum, Marchant
Jubilate, Russell
Glory to God, Rachmaninoff
O praise the Lord, Arensky

An elaborate series of programs marked the Christmas season in St. Mary's, but the selections will be noted later when all Christmas programs are published.

—LOUISIANA COMPOSERS—

The Louisiana F.M.C. has issued a 24-page booklet of Louisiana composers, listing about eighteen names, with brief biographical data and lists of published works. Among those of interest to the organ world are, in the order as listed in the booklet, Gregorio Curto, Theodore Von la Hache, Otto Weber, Guiseppa Ferrata, Ferdinand Dunkley, all organists; and L. M. Gottschalk, Ernest Guiraud, Henry Albert Lang, Ernest E. E. Schuyten, W. B. Clark, Elisabetta M. S. de Pate, Jacques Wolfe, James G. Heller, Kathleen Blair, Guy F. Bernard, and Gladys Pettit Bumstead. Copies of the booklet are obtainable at 25c from Werlein's Music Store, New Orleans.

—NEW ORLEANS, LA.—

The 3m Moller in Jackson Avenue Evangelical, Henry S. Jacobs organist, was dedicated Dec. 11 in recital by Mr. Jacobs, his choir assisting. Ferdinand Dunkley was guest-conductor in the singing of his own "Praise the Lord."

—HYMN SOCIETY—

The Hymn Society of Philadelphia was organized Dec. 3; objects: "Promotion of a deeper appreciation of the value of hymns and their intelligent use in church; encouragement of the writing and publishing of hymns that express contemporary life and thought."

—READING, PA.—

The Men's Bible Class of St. Paul's Reformed sponsored a recital by Dr. Henry F. Seibert, Dec. 3; the printed program listed the names of about 150 'patrons and patronesses' who helped make the recital possible.

—WANTED—

T.A.O. would like to receive for publication a service for dedicating a new hymnal, such as that presented by Mr. Eickmeyer on November page 427 in dedicating an organ and chancel.

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